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No. 4663. [REGISTERED AS
A NEWSPAPER.]

FRIDAY, SEPTEMBER 12, 1919.

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THE ATHENÆUM

A JOURNAL OF
SCIENCE AND



LITERATURE,
THE ARTS

EDUCATION

OUR present number deals to a considerable extent with educational topics. We need to offer no apology for this apparent departure from our usual practice. No matter from what angle the things of the mind are approached—and we claim that *THE ATHENÆUM* approaches them from many angles—there arises always at the end of the vista the problem of education. At times we advance to meet it with courage and hope in our hearts, saying to ourselves, "If only . . ."; at other times, we confess, we are victims of the demon of scepticism and ask, "Is education really possible?" Confronted by the vast indifference to the things we hold most dear, by the sullen opposition to that which we hold dearest of all, the spirit of free inquiry, not merely among those who have had little education or none, but precisely among those who pass for the educated classes, we wonder whether, if all the schemes of all the reformers were realized, we should be better than we are.

We know that such scepticism is forbidden. We give way to it only for a moment, as we remember that it is our duty, where a choice between the better and the worse is possible, to choose the better. We must hold that the education of those who appear to have received from it only an apparatus of defence for their own prejudice and obscurantism has been a wrong education, not that all education is impotent; and that, at the other end of the scale, something is lacking in that system of education which seems most frequently to culminate in reading enough to master the starting prices at a glance, and writing enough to put the name of a horse down on a betting slip.

THE ATHENÆUM has no politics, and we are certain that no good is done to the cause of education by making it a political issue. We are only too acutely conscious of the unsatisfactory results of education, high and low, technical and humane, to imagine that any side has a monopoly of the true panacea, if indeed there is one. But it seems to us that the party which

claims to be the party of social reform par excellence should more than any other be on its guard against the invasion of shoddy. For shoddy is the enemy that has to be slain by education, if education is to prove its real worth—shoddy thought, shoddy workmanship, shoddy writing, shoddy houses, shoddy pleasures, shoddy lives. And now it seems that the dragon is a veritable hydra, and that we are living in an orgy of shoddy. To find a thing well and truly made, in no matter what province of man's making, is now a source of delighted surprise. Neither this nor any other country can be accounted well-educated until the occasion of surprise is to find a thing scamped and badly made.

It seems to us—and again we speak not as politicians—that unless the Labour Party applies itself to the remedy of this disease of shoddy, it will never be eradicated from our system. What is the use, to take a practical instance, of the endeavour to educate a boy to take a pride in the craft of printing—a noble craft if ever there was one—if a trade union objects to its members being dismissed on the specific ground of bad workmanship? Unless Labour is prepared to exact a standard of good workmanship from its members at the same time that it presses their

claims against the employer, the movement will be corrupted at the fountain-head. We have chosen to speak of Labour because we are persuaded that the remedy cannot come from above. Bad workmanship is a miasma that penetrates to the most unlikely places; the moral effect of a bad tool upon any workman, a bad pen upon a writer, a bad kitchen table upon a housewife, is prodigious. No one can do good work if he has always to make head, as it were, against the bias. The excellence of any man's work depends not least upon the excellence of every other man's work.

Perhaps as good a definition of education as any other might be found in the elimination of shoddy. The antidote to shoddy is honesty. This therefore is what education has to promote and strengthen;

CONTENTS

EDUCATION	871
THE SIGNIFICANCE OF DR. MONTESSORI'S WORK, by Foster Watson	872
POETRY:	
Tomas, by R. Flower	874
REVIEWS:	
Homer and Modern Education	874
Elementary Schools since 1870	875
Half-Disciples of Rousseau	877
A Scottish Educational Manifesto	878
The Summer Meeting at Oxford	879
The Teaching of Appreciation	879
Pope	880
A Landscape with Portraits	881
LITERARY NOTES	882
NINETY YEARS AGO	882
NOTES ON IRELAND	883
ENGLISH SCHOOL-BOOKS	883
GEOGRAPHICAL TEXT-BOOKS	884
SCIENCE:	
Scientific Education	885
Elementary Mathematics	886
FINE ARTS:	
Teaching Art, by Roger Fry	887
The Whitechapel Art Gallery	888
A Heterogeneous Collection	888
MUSIC:	
Music and History, by Edward J. Dent	888
Promenade Concerts	889
DRAMA:	
Six Plays by Shakespeare	890
Too Many Cooks...	890
CORRESPONDENCE:	
Entr'acte Music in the Theatre—Mr. Sargent's "Gassed"—Prosody: the Abbé St. Réal—Humour: Official and Unofficial—Art Principles	891-892
MODERN LANGUAGE WORKS:	
La Dolce Favella	892
French Educational Works	893
German Educational Books	893
LIST OF NEW BOOKS	894-899

it has, so far as may be, to encourage the habit of free inquiry, to make boys grow into men who will think for themselves, to give them the capacity for infinite mental growth, to set them free of the insidious tyranny of catchwords. And the antidote needs to be applied universally. It is not edifying to see a man at the end of much shoddy argument and shoddy writing reach the conclusion that everything would be admirable if someone else gave up making shoddy; it is lost labour for a teacher who can afford nothing better than shoddy to tell his boys of the virtues and delights of good workmanship while he knows that they will return to shoddy houses; nor is it really encouraging to find that those who promise well-made homes should give so little thought to the elimination of shoddy from their own activities.

Ibsen's fight against the tyranny of the false ideal is all but forgotten nowadays, for Ibsen is safely tucked away among the classics. Nevertheless, Ibsen's fight has continually to be fought over again. In every spiritual kingdom the tyranny of one false ideal is overthrown only to be replaced by another, which is defended as tenaciously and unscrupulously as its predecessors. One demigod of literature is debased; another is exalted; one mode of idolatry superseded by another. The names change, another veil is added, but the thing endures. In gross and subtle forms dishonesty is always with us. Reputations, good and ill alike, are permitted to endure by their own momentum, and it is accounted perversity or sacrilege to insist that they must be examined. To create, to educe the instinct to prove all things, even the things that are good, should be the aim of all education, for only the excellence that has been proved can influence the soul or be humane. In this function of education we claim to play our part.

THE SIGNIFICANCE OF DR. MONTESSORI'S WORK

IT is a most opportune moment of our educational history for Dr. Maria Montessori to be making her visit to London—in the autumn of the year in which peace has been achieved. For the nation has become alive to the fact that something "is wrong" with our education. Between 1870 and 1902 we systematized our primary education. Between 1902 and the present time we have systematized our secondary school system. Many people are still unconscious of the enormous stride taken in England, within the last seventeen years, in the organization and equipment of nine hundred secondary schools. Yet statistics have got hold of a number of progressive leaders, and their thoughts have been stirred. The vision has appeared of a Great Britain with a system of universal secondary education, as a supplement to our universal primary education. Many indeed go further, and suggest at least the need of the opportunity for (if not the expectation of) university education for all. The idea of national collective effort in education has won acceptance in the national consciousness. The Englishman may be said to-day to look to educational State Socialism for a solution of the problems of the struggle with national ignorance and intellectual unpreparedness. We see palatial schools erected on the sites of former prisons;

we see our Local Government authorities wielding educational administrative batons; we see a central Education Board supervising local errancy; we see an army of teachers duly under orders, from both local and central authorities; we see an efficient staff of educational officers "engineering" the whole movement to victory, and all seems promising to proceed "according to plan." It is a triumph of organization in a world of peace, and can be used, we are told, for the purposes of peace as readily as others have used State education for the purposes of militarism. It was not likely, of course, that Great Britain would follow that malignant example, but are we confident that our schools may not be used for other national but sectional interests, e.g. that of industry and of commerce? Many will say: "What could be a better use? The nation can hardly be expected to supply the finances for education without a *quid pro quo*. And who can deny the importance (or shall we say the necessity?) for Great Britain, if she is to maintain her old status as an industrial and commercial nation, that her sons and daughters should have an industrial and commercial preparatory training? We have not gone to this enormous national educational expenditure to produce a national white elephant. At least, we expect to equip the effective industrialists (of all kinds) and the men of commerce. Industry and commerce will now supersede war, and take us along the path of peace."

But, in view of what has happened since the armistice, what guarantee is there of this consummation? One thing no thinking person wants, viz., the exploitation of education in the interest of the capitalist; and equally it would be lop-sided to enlist the influence of education on the side of the employed as such. Nor do we wish that education should, after the fashion of the time, call a conference of commercial men and educationists to devise a *concordat* as to the teaching to be given by the teachers in the schools. All these eminently English forms of compromise could only have the effect (if successful) of establishing an educational Thirty-Nine (or more) Articles, a form of *concordat* which the development of thought in a later age has seen to be inconsistent with the clergyman's freedom of thought. An orthodoxy of commerce, or of industry, or of any other social organism in the community imposed on the school is a return to mediævalism. It makes little difference to education whether creeds are imposed by the State or by the Church.

Predominant "interests"—whether vested or otherwise, whether of large sections or small—controlling other sections are forms of tyranny and despotism. The people's schools and colleges are not run in the interests of this, that, or the other sectional activity. Commerce, like other social activities, will eventually obtain the benefit of education in the after-school activities of pupils, as, indeed, will literature, the fine arts and science. The better, the more intellectual, the more noble, the more human the education, the higher will be the services rendered by the educated and liberalized pupil to whatever sectional occupation or class interest he afterwards devotes himself. Vested interests of social groups are not the concern of the school. Education has no time to spare to occupy herself with the struggle of the multitudinous sectional

"interests" in the community anxious to gain possession of her. She has a life to live of her own.

The significance of Dr. Montessori's educational views is that she wishes to make clear to everyone, and especially to teachers, what that life of education is. It "takes a soul to move a body," and the great Italian educational thinker has tried to emancipate the spiritual side of education, and to present it apart from the questions of organization and administration of national systems of schools. Education with her is not a question of "interests" of militarism, of commerce, or of religion, but an inquiry into the question, "What is education at its best, in itself, and for itself?"

We are thus removed from the world of "interests" into the realm of "ideas." And we have been told that this is the most difficult of all mental travelling for Englishmen. George Meredith has expressed the whole matter in words uttered by the prophetic Weyburn in "Lord Ormont and his Aminta":

I want the practical Englishman to settle his muzzle in a nosebag of ideas. When he has once got hold of them, he makes good stuff of them. On the Continent ideas have wings and pay visits.

Dr. Montessori has come to us this autumn from the Continent; her ideas have wings, and are paying Great Britain "a visit." Can the practical Englishman "make good stuff" of them? Is there room in our island for educational "ideas" rather than for preoccupation in practical "interests"?

Dr. Montessori first attacked the problem of education from the point of view of a student of medicine. She was drawn to the study of the best methods of training defective children, those whom she found in lunatic asylums. From this type of child, she came to organize infant schools—the *case dei Bambini* in Rome, the first of which schools was opened twelve years ago last January. These schools were founded in some of the poorest parts of Rome and other large Italian cities, and therefore her methods were adapted to children who laboured under great disadvantages either in themselves or in their entourage of poverty. Of special interest, perhaps, at the present time is the fact that this lady-physician-educationalist has gained her chief experiences in founding schools in connection with associations for the building of blocks of residential flats for the poorest classes in Italy. The housing problem was linked up with the educational problem. The outstanding principle of Dr. Montessori is that of individualism. To-day, socially, we are so engrossed in nationalities, in sections, in groups, in classes, that the idea of the claims of the individual is getting blurred. An individual is supposed to think through his trade union, or through his political party, or his ecclesiastical denomination, or the educational system. Dr. Montessori takes us back in thought to the old days of individualism of J. S. Mill, Herbert Spencer, and Tolstoy. She believes in the freedom of the *individual child*, as the just-named philosophers believed in the freedom of the individual man. Rousseau established the doctrine of freedom of the child physically. We have indeed dispensed with swaddling bands for the infant. We believe in open air, and in unrestricted sleep for children. A true and effective hygiene of the body teaches us to remove

all obstacles from the spontaneous normal activity of the child's body. Dr. Montessori's idea of intellectual and moral education may be said to contemplate to do educationally, for the mind, what the new hygiene demands should be done for the child's body. Spontaneity is as necessary for mental as for physical activity. In other words, all education, in the first as well as the last resort, should be that of self-activity, that of self-education.

This doctrine of freedom comes to its extreme test in the problem of discipline. The old view of discipline in the schools is largely a reflex idea, conscious or unconscious, of military or political government, transferred to the educational arena. But even here ideas are changing. The doctrine of self-determination as the basis of national freedom is now in the atmosphere of all political discussion. It is precisely this doctrine of self-determination for the individual which lies at the basis of all real discipline, from the point of view of Dr. Montessori's education. Starting from the consideration of the weakest, defective child, the educational problem is seen to be the development of a self, capable of the beginnings of self-choice and self-direction; and all along the line of intellectual and moral development, not only in the defective child, but also in the youth and the man, the function of the teacher is to exercise a "self-denying ordinance" whereby the teacher is rather an observer, and a suggester to the child of the attitude to be taken by the child to solve his own difficulties, than the child's controller and dictator.

The fullest scope, therefore, is afforded to the initiative and creative sides of the child's nature. Dr. Montessori in her earliest work only applied these principles to the teaching of infants and children of the youngest age, but in her "Advanced Method," translated into English last year, she has shown her way of applying the principles up to eleven years of age. After that age it may be thought that the basis of self-education becomes even more evident.

Her problem in her "Methods," therefore, is to show a way of promotion of the activities of the pupil's own self-education. We may distinguish, if we will, between teaching and training, and call Dr. Montessori's method training, and the class-teacher giving instruction we may call teaching. But, in the long run, we must concede to Dr. Montessori that all effective teaching is the child's own self-teaching, for it is clear that all his mental processes are within himself. All the teacher can do (but it is a great *all*) is to strike in upon the lines of the pupil's own self-activity. Most people, moreover, will allow that defective and ignorant children are especially dependent on good teaching, but it is a discovery little short of genius to suggest that the best education for the defective child is that of self-education, not that of inculcation and domination from without. If this be true for the defective child, Dr. Montessori would argue *a fortiori*, it is true for the normal child. One of the crucial questions which Dr. Montessori's ideas arouse is: What is the validity of class-teaching, if all education is properly self-education?

A second vital problem is the relation of Method to Self-Education. Dr. Montessori enlists everyone's sympathy and gratitude when she offers a Method,

but already her ardent admirers speak of *the Method* and *the System*. It must be remembered that Dr. Montessori has devised a systematic arrangement of educational apparatus for the working out of her Method. Such a strict definiteness defeats its own object. For what becomes of the principle of the freedom of the teacher, if he or she is mechanically bound to *the Method* or *the System*? But, apart from this danger of overzeal in disciples, her methods of teaching language, reading, arithmetic, geometry, drawing, music, metrics, are intensely interesting, whilst her methods of sense-training are undoubtedly the most thoroughgoing suggestions which educationists have had presented to them. Dr. Montessori is the greatest exemplar of the union of humanism and scientific experiment in the early education of children. She has made for herself (whatever our criticisms) a highly distinctive place in the history of indefatigable educational research, and the result is that her views (right or wrong) cannot be ignored. They must be faced. Whatever criticism may be brought against details, we believe they have the future with them in the main basis of their contention. Moreover, whilst they lead at points, necessarily, into technicalities, yet they can, in the chief principles, be understood by the ordinary man as well as the ordinary woman. Dr. Montessori, therefore, in coming to England, as was said of Samuel Hartlib, may be hoped "to be the occasion of great good to this Island." For she leads the considerable body of English teachers who have enlisted themselves as her students into the region of educational thought. Dr. Montessori's visit is opportune, for it will tend, to take national thoughts in education away from "interests" to "ideas"; away from merely financial calculations to the pursuit of educational truth.

FOSTER WATSON.

TOMÁS

I loitered there, and he
Built up the turfrick with how careful hands,
Hands that had built a thousand ricks, and now
Worked delicately with a deft unconsciousness.
Below us the Great Island
Fell with white-shining grasses to the cliffs,
And there plunged suddenly
Down sheer rock gullies to the muttering waves;
Far out in the bay the gannets
Stopped and turned over and shot arrowy down,
And, beyond island, bay and gannets falling,
Ireland, a naked rockwave, rose and fell.
He had lived on the Island sixty years,
And those years and the Island lived in him,
Graved on his flesh, in his eye dwelling
And moulding all his speech,
That speech witty and beautiful
And charged with the memory of so many dead.
Lighting his pipe, he turned,
Looked at the bay and bent to me and said:
"If you went all the coasts of Ireland round
It would go hard to you to find
Anything else so beautiful anywhere;
And often I am lonely,
Looking at the Island and the gannets falling
And to hear the seatide lonely in the caves.
But, sure! 'tis an odd heart that is never lonely."

ROBIN FLOWER.

REVIEWS

HOMER AND MODERN EDUCATION

HOMER, ODYSSEY I.-XII. With an English Translation by
A. T. Murray. "The Loeb Classical Library." (Heinemann,
7s. 6d. net.)

WE are to be poorer than we were in the days of Edward and Victoria. Is there any reason why we should be less happy? As the gentle-hearted, clear-eyed poet of the "Odyssey" knew (since he was really neither old nor blind), a princess can wash her father's and her brothers' linen and remain a princess, and indeed, in everything but immortality and cruelty, a goddess. You can keep swine for a master and remain his good friend, if he is worth it, and if you yourself retain a cheerful, gallant way of thinking. Ithaca was a rugged island, but Odysseus wanted no other. Indeed, he was glad to leave Calypso for Penelope, though his courtesy and candour and his sense of humour made him own that of the two the goddess was the taller, and, in the abstract, the more beautiful. Odysseus was like Professor Santayana. He too, had an angel come to him, displaying iridescent wings and treble voice and fluttering heart of love, would have said, "Certainly, I congratulate you, but I do not wish to resemble you." Or rather, if we are to trust translators, he would have said, "Nay, verily, I call that indeed happy. Nevertheless I would not fain be like thee." Mr. Murray, let us hasten to admit, does much better than that; but even he cannot always resist the fascination of "good sooth" and "thee" and "thou."

It is this practical sanity which makes Homer so delightful to young people, and so good for all of us. He knows who really matters. Human love, courtesy, courage, intelligence and beauty matter more than all the wealth of Priam. Is the young Telemachus dazzled by the splendour of the palace of King Menelaus, with its flashing bronze and gold, its ivory and silver and electron? Does he whisper to his neighbour that the court of Olympian Zeus must be like this? Menelaus will not let him think so. Menelaus is not Zeus, whose houses and possessions are immortal. He is as rich, perhaps, as any man; or perhaps there are some richer. Anyhow, he is a man. He has much trouble in collecting all this treasure; and even while he made his pile, his brother was being murdered, "secretly, unexpectedly, by the craft of his cursed wife." His riches do not make him happy. He would give two-thirds of them—not all, we notice—to have back the men who died at Troy. But most of all he mourns Odysseus. Presently, when the melancholy king has reduced the company to tears, Peisistratus, the son of Nestor, though his own eyes are not dry, persuades his host to change the subject, "because," he says, "I do not like lamenting after supper."

Homer is never sentimental, mawkish, mystical. When Odysseus, shipwrecked, is entertained by King Alcinoüs, the genial monarch thinks, or says he thinks, his guest may be a god disguised. Odysseus makes short work of the suggestion. He is not like a god, but like the most unfortunate of mortals; and he could tell a tale to prove it, if he would. "But no, let me eat my supper, though I have my troubles. There is nothing more plaguey than the belly—a bitch that will have you think of her, and makes you do it, however sad and sorrowful you are." The gods may live on nectar and ambrosia. Men want good food and drink. Fine sentiments are not a substitute for common sense. When Odysseus wakes at last in Ithaca, the poet makes him fail to recognize his own native rocks and trees. He thinks he is still condemned to

exile, and of course he is terribly distressed. But before he gives his mind to grieving he counts the baggage, and sees that the Phæacians have not carried anything valuable away. Odysseus faces facts. He knows that in this life the cards are dealt us by the gods, or circumstances, and the play left to us. The cards are not all trumps. Sometimes the hand is very bad indeed. But anyhow, we have no right to blame the gods if we revoke or back our hand for more than it is worth. "ὦ πόποι, Fie on it!" cries Zeus at the beginning of the "Odyssey," "How these mortals blame the gods! They say it is from us that their troubles come. In fact it is they themselves, through their own folly, have sorrows beyond their portion." And again "ὦ πόποι," cries Athene to Telemachus, who sits lamenting his misfortunes, "need indeed for Odysseus to come back. He is a man. If he were held in chains and prison he would find a way, invent a plan to escape."

The tragic heroism no less than the human comedy of Homer is founded on this recognition of our mortal limitations. If by shirking he could win an ageless immortality, perhaps, Sarpedon thinks, he might have shirked. It is precisely because the cards are not all trumps, and because, in the long run, death always holds the highest card, that we must play our hand as well as we can play it. Because Patroclus is dead, and because Achilles is himself to die, Achilles kills Lycaon: but as he kills him, he loves him. "Die, my friend," he says, because he feels that in their mortality friends and enemies, Greeks and Trojans, meet. Zeus has two jars, from which he doles us good and evil gifts. The truth is not that "happy is the man to whom Zeus gives all good"; but rather, "he for whom Zeus mingles the gifts, happens sometimes on evil and sometimes on good." There are some unfortunates who seem to have nothing but the bad gifts; for most of us there is the mixture. Our business is to make the best use of whatever good we get. The recognition of this common human experience makes Achilles pity Priam. As Achilles weeps for Patroclus, and Priam weeps for Hector, each sees at last in the other not an enemy but another mortal creature, suffering but not ignoble, splendid, and made more splendid by compassion. Greek Tragedy, with all its speculations and conjectures in religion and morality, still carried on this great tradition. When Clytemnestra has done bullying Cassandra, and has flung herself in passionate contempt from the presence of her rival, the chorus says, "But I, because I pity, will not be angry." And before the doors of the slaughter-house have closed on Cassandra, before the silence and the cries which tell us that both she and Agamemnon have been murdered, we hear her say, "Poor human lives—in good luck, pleased with a shadow: if bad luck comes, blotted out like a rough sketch when a wet sponge touches it. And this I pity far more than the other."

This is the fundamental doctrine of the Greek religion. From the recognition of these things comes the "right mind" to which Agamemnon pays lip service as the greatest gift of God. The Delphic maxims, "know thyself" and "nothing too much," and Solon's injunction, "Call no man happy till he has ended well," implied for a Greek that man should live magnificently, because he is man, not god nor brute. He should make his coat as fine as possible, always remembering he has to cut it according to his cloth.

It is the same in politics and history. The Periclean Athens, beauty without expensiveness, the love of wisdom without slackness, discussion leading up to action, not down to sophistry or intellectual sterility, was in the end a failure. But at any rate their problem is our own. Can man be free and yet efficient? Can democracy be made safe for the world—the world being what it is, men and women being what they are? The Athenian experi-

ment is worth our study because it came so near success; because the men who made it knew that the condition of success was a just balance, in a world where all excess has to be paid for; because in Athens the factors in the problem were simpler than in ours, and were stated for us by a man of genius who knew and felt the greatness of the issue. The achievements and the failures of the Athenians are relevant to our own problem.

Finally, if with Socrates we try, in his new sense, to "know ourselves," we shall, of course, discover first how little we really know. But we may also afterwards discover what it is we want to know; and for what part of knowledge or of action we are best fitted. A few will find that for them, as for Plato, mathematical or logical or religious speculation is necessary, right and fruitful. Others would want to know about machines or thyroid glands, atoms or solar systems. Others will make machines, grow corn, or perhaps make pictures, poetry, or music. If we are to teach children science in order that they may be helped "to understand the world they live in," we must also give them literature, because, unless they understand what men and women are and have been, they will not know even why science matters. Greek literature—not Greek grammar, not linguistic discipline: leave that to Latin—is one key, and we think it is the best, to such an understanding of the sort of lives men have, in spite of circumstance, from time to time achieved; the sort of lives we want our children not only to achieve, but to surpass. That is the sole but the sufficient reason for maintaining Greek as an important study in our schools and universities.

J. T. SHEPPARD.

ELEMENTARY SCHOOLS SINCE 1870

THE ENGLISH ELEMENTARY SCHOOL. By A. W. Newton, formerly an Inspector of the Board of Education. (Longmans. 6s. net.)

MR. NEWTON tells us in his preface that his aim in writing this book was "to embody in convenient and semi-permanent form" information concerning elementary education in this country. He has very satisfactorily attained this aim; and we may congratulate him on having done a good deal more. He has traced the history of our system of national elementary education, and its development by Mr. Forster's Education Act of 1870 from the pre-existent network of voluntary schools which gave sound but very limited teaching to a considerable portion of the rural population as well as to many children in towns. This old system, being purely voluntary, was clearly inadequate to satisfy the needs of the nation; and the continuance of the schools was by no means certain: if subscriptions failed and the educational enthusiasm of recognized religious bodies cooled, the schools came to an end.

Mr. Forster introduced his Act to supplement, not to supersede, the old voluntary system; and this accounts for some difficulties and anomalies in school management and organization existing at the present time. Under Mr. Forster's Act every child of school age was legally bound to attend school, and school managers and the School Boards then brought into existence were bound to find a place in school for every child of school age. Parents for a good many years paid fees—sometimes, we believe, amounting to ninepence or even a shilling a week—for their children's schooling; but school fees and School Boards are now abolished, and the general management of elementary schools rests with County Councils, County Borough Councils, and similar local bodies, subject always to the supreme direction and control of the Board of Education.

Besides the old and generally efficient voluntary schools

there existed, at the passing of the Act of 1870, a great number of dames' schools, in urban as well as in rural districts, all carried on for private profit. The Department appointed a number of Inspectors of Returns, who had much to do with the inspection of these schools. These schools had considerable popularity among parents and children. It is difficult to understand why this was the case; for their furniture and arrangements were neither comfortable nor hygienic, and the teaching in them was meagre. These old dames often contrived to teach reading well, and writing fairly; but arithmetic and other subjects (if any) of secular instruction were a blank. These dames' schools have long since disappeared.

For some years after Mr. Forster's Act of 1870 became law, the cruel system of payment by results—of which Mr. Robert Lowe was a strong advocate—regulated and controlled the life and work in elementary schools. Mr. Newton points out the disadvantages of this system, which was still in vogue at the date of his appointment as H.M. Inspector in 1880, when, we believe, the Mundella Code was in force. The school income largely depended upon the Government grant, and this depended upon the presence, at H.M. Inspector's annual visit, of every scholar who had made the required number of school attendances, and upon each of the three passes he could make in reading, writing and arithmetic, so that the annual revenue of the school depended upon circumstances beyond the control of either scholar or teacher or manager—such as school epidemics, individual sickness, a blizzard or other vagary of the English climate. Little by little, however, the rigorous conditions, many of them unwise and unjust, were relaxed. Many of these humane and judicious changes were made while Sir George Kekewich was Secretary to the Department, and were doubtless due to his initiative.

Mr. Newton disapproves, for various reasons, of the Merit Grant which was introduced about this time. The grant itself was not a large one, but in assessing it, and reporting that a given school was Fair, Good, or Excellent, the Inspector looked upon the percentage of passes in any subject as only one factor in forming his opinion, and so the striking asperities of "payment by results" were softened and smoothed. We believe that the best teachers valued the Merit Grant, and some Inspectors appreciated it highly. We cannot agree with the author that the majority of his official colleagues found the assessment of this grant a matter of great difficulty or perplexity. It may be that an inexperienced Inspector, visiting a school for the first time, felt some hesitation in assessing the grant; but a judicious man who had already inspected the school once or twice, and had perhaps visited it unexpectedly between times, would have found it easy to make up his mind. Year by year the official examinations of schools became less mechanical, and at present inspection at uncertain intervals by H.M. Inspector has entirely superseded the old individual or class examination, although the Inspector is not forbidden to use it as a means of corroborating his judgment. School life has become freer, and we think, less irksome both for scholar and teacher; the curriculum is much enlarged, and includes singing, physical training, drawing, manual exercises, &c. Syllabuses of instruction are now drawn up by Education Committees in counties and boroughs, that is (in practice) by the head teachers, to whom also the choice and details of methods of instruction (subject always to the approval of the Board on the reports of H.M. Inspectors) are left.

Mr. Newton says much that is interesting and illuminating on the usual subjects of elementary school work, and on some of them he animadverts rather severely. We gather that he is dissatisfied with the teaching of history. Historical reading-books are often dry, scrappy and ill-written, that is to say, the writers of them have in their

minds no definite, logical plan of the teaching of their subject. His criticisms on the teaching of English and of Inductive Science deserve consideration. We are of opinion that decided improvement is needed in both these subjects. It is obvious that boys and girls leave elementary schools with little liking for English literature, and with the habit of speaking their mother-tongue incorrectly and very carelessly: this may be due to the fact that the teachers themselves have received inadequate linguistic training.

Mr. Newton is not very favourably impressed by what is generally known as "Nature Study"; nor, we gather, is he of opinion that definite teaching of Physical Science has yet gained the important place due to it in the school course. It is not easy to give Physical Science its rightful prominence in the time-table. In the first place there are comparatively few people qualified to give elementary science instruction to young scholars—the person who undertakes this work must have a real natural talent for imparting knowledge, and must himself possess a wide knowledge of his subject. Other impediments in the path of the elementary science teacher are financial and structural: this teaching involves experiment and observation, and these necessitate a science room, a certain amount of apparatus, specimens, &c. These difficulties no doubt can and will be overcome; for the value of science study can hardly be over-estimated from the educationist's standpoint, or from the lower one of the utilitarian.

The introduction of the teaching of foreign languages into elementary schools is fully discussed. The question when, how, or how far, a foreign language—whether dead or living—should be taken is not at present easily answered. The answer must largely depend upon local needs, and upon the qualifications of the teaching staff; but since, under Mr. Fisher's auspices, scholars are to remain in elementary schools till they attain the age of 15 or 16, they will have ample time to obtain considerable mastery over at least one foreign language, and it is clearly to their advantage that they should do so. Education authorities do not agree about the age at which the learning of a second language should begin. The experience of schools in the Channel Islands might, we think, throw a good deal of light on this problem. In Guernsey (at any rate, a few years ago) many children spoke nothing in their homes but the old Norman idiom, and learned in school, from the highest class in the Infants' Department, either French or English, or both, with the result that when they left school they could speak both French and English; and it was observable that these bilingual scholars had a more intelligent acquaintance with our language than the corresponding children in English schools. Similarly, the knowledge of English acquired by Scots schoolchildren, in the islands whose mother-tongue is Gaelic, is particularly excellent.

In addition to the history of the elementary school, Mr. Newton's volume treats of religious instruction, the grading of schools, the training of teachers, the work of the elementary school teacher as a profession, inspection and inspectors, and finally, of improvement and research in education. Argument and contention have fiercely raged around these subjects, and no doubt do so still. Mr. Newton treats them with the knowledge and impartiality of experience; and we do not doubt that when general attention is fixed on the true goal of elementary education—i.e., the best possible training, moral, physical, and intellectual, of the children of the nation—the importance of these questionings and discussions will surely dwindle. Mr. Newton undoubtedly takes a cheery and hopeful view of the future of our national elementary education, and we heartily concur with him in this.

The volume we have considered not only contains the history of our elementary school system, but elucidates with clearness and candour the principles underlying the changes from time to time made in it.

T. W. D.

HALF-DISCIPLES OF ROUSSEAU

A NEW SCHOOL IN BELGIUM. By A. Faria de Vasconcellos. (Harrap. 5s. net.)
THE CAMP SCHOOL. By Margaret McMillan. (Allen & Unwin. 3s. 6d. net.)

EDUCATION, though it should be an interesting subject both to him who gives and him who takes, is discussed with accompaniments of every circumstance of dullness, and its exposition is seldom enlivened except by the mutual recriminations of its prophets. Schoolmasters complain that the plain man does not concern himself with rival systems because his intellect is dormant and his sympathies narrow. He has also this excuse: that a teacher of genius can get good results out of any system, and that the most brilliant scheme, founded on the most modern interpretations of child psychology, will, in the hands of the indifferent pedagogue, male or female, turn out duller than a dame school. He has also a muddled idea that to make the threshold of life too attractive is to handicap the unsuspicious child, who will later encounter hardship and monotony. He has also (if a parent) a natural jealousy of the schoolmaster, which is returned with interest. Consequently the literature of educational reform, though written for parents actual and potential, is read chiefly by schoolmasters, and criticized as a technical subject. The two books before us, which contain, embedded in propaganda and appeal, much information as to what actually goes on in actual "New Schools," should be very welcome. But, ironically enough, the schools, though so modern, are already matters of history. Bierges, M. Faria de Vasconcellos's boarding school in charming country near Brussels, like Miss McMillan's Boys' Camp and Girls' Night Camp on the edge of a Deptford slum, was closed by war and lack of funds. The Baby Camp survives, and the others may see a resurrection. They may be copied, and some of the copies will have the success which attended the pioneer efforts. But the plain man will not wish to see countless new schools supersede the ills we have. Draining ponds and keeping rabbits might be the scorpions which would outsting the whips of Latin grammar and algebra. The great virtue of new schools is that they are founded by men and women of alert minds and an interest in children great enough to kill even that last enemy, the fear of ridicule. If they attract the right kind of teacher and keep him interested they deserve all the support they can get. But their chief merit is just their newness and their independence. Their founders naturally desire that they shall be helped with grants and endowments, but Elijah is uneasy in a State almshouse and his mantle seldom fits Elisha.

M. de Vasconcellos, a Portuguese by birth, established in Belgium in 1914 a school rather more modern in its teaching arrangements than Abbotsholme or Bedales, where 30 years ago Dr. Reddie and Mr. Badley began the work that inspired the "Nouvelles Ecoles" of the Continent, but less revolutionary than Odenwald, whose headmaster, Herr Getrebe, presides over a governing assembly where the pupil of six and the eldest teacher have equal voting power. Belgium, where education is backward and stereotyped in its methods, presents especial difficulties to the adventurous schoolmaster; nevertheless Bierges satisfied all but two of the 30 tests which M. Ferrière proposes for the determination of the right to be included in his international bureau of new schools. It is in the country, it is a boarding school where pupils are not withdrawn from feminine influence, it insists on craft-work, agriculture and community service as a means not only of physical but of moral and mental training. It discards drill for free gymnastics, games and sports, and makes school excursions and school camps part of its

curriculum. It bases education on the pupil's personal activity, preferring experiment to instruction, and precluding theory with practice. It aims rather at training the judgment than accumulating knowledge, and to this end restricts the number of subjects taught and allows the pupil some freedom of choice. It is arranged to develop personal initiative and encourage the feeling of communal responsibility. Where it falls short of the "new" ideal, as in not practising co-education and in housing its 25 pupils all under one roof, it does so because of the lack of funds or the prejudice of parents.

All these principles are familiar to those who keep abreast of educational experiment in England. Though they are little honoured in the great Public Schools whose self-government and delegated discipline first awoke the envy of continental educationists accustomed to military or ecclesiastical organization, they have all been tried in other fields. The *corpus vile* has generally been the school for girls, for young children or for the backward or defective, and the old Public Schools and others which must prepare their pupils for the Universities or professions have seldom done more than dabble in the healing if tumultuous waters of the new fountains. The increasing necessity for girls' schools to keep in line with the Universities may temporarily narrow the field of experiment both here and on the Continent. Schoolmasters will not readily adopt M. de Vasconcellos's device of devoting a whole school morning of four hours to the study of one subject or closely allied subjects. He claims that monotony is avoided by approaching the subject from a different angle in each successive 45-minute period, and that much is gained by minimizing distractions of attention. More in accordance with our practice and ideals is a weekly change of curriculum, or the discontinuance of a subject for one or two terms of a school year to allow for the substitution of others of what may be called topical interest, such as botany in the summer, hydraulics when the school bathing pond is to be drained, commercial book-keeping when a co-operative society for purchasing school stationery and clothing for sports is in process of formation. The postponement of teaching foreign or dead languages till the age of 12 is admissible in a bilingual country, but might render our insular disabilities even more deplorable.

Bierges refuses all abnormal and backward pupils; Miss McMillan's Baby Camp, like the defunct night camps where schoolchildren thrived in open-air shelters summer and winter, is especially for the benefit of children suffering from physical disabilities. The Deptford Clinic can cure or relieve these victims of underfeeding and overcrowding, but the benefit is temporary, and in 1914 29 babies from 1½ to 7 years were housed in open-sided shelters on about an acre of waste land. Miss McMillan writes enthusiastically and convincingly of the natural healing brought by fresh air, clean water, light and space, and of the damage repaired by skilled "sense-training" by experts. Like M. de Vasconcellos, she is indignant at the waste of trying to train the mind while the body is neglected. Like him, she pleads convincingly for natural conditions. But neither his scheme nor hers is natural enough to leave much space for parents.

E. M. G.

WHAT promises to be for many years the authoritative work on Rock Gardens is announced by Messrs. Jack. Mr. Reginald Farrer has collected his manifold knowledge of Alpine plants into two considerable volumes, illustrated with 200 photographs. Those who have had experience of the confusion in the books of enthusiastic amateurs on this and kindred subjects will welcome the assurance that Mr. Farrer's volumes will employ throughout scientific classification, and an alphabetical arrangement of the genera.

A SCOTTISH EDUCATIONAL MANIFESTO

PROBLEMS OF NATIONAL EDUCATION. By Twelve Scottish Educationists. With Prefatory Note by the Right Hon. Robert Munro. Edited by John Clarke. (Macmillan. 12s. net.)

MR. JOHN CLARKE, as director of the effort, brings into the field an educational team of eleven, together with a recorder of the last fifty years of Scottish education. The team keep well together, and together form a well-organized group. The historian of the party is the one perhaps most impressed by the idea of the machinery and clockwork of education. "Set agoing," says Mr. MacGillivray, President of the Educational Institute of Scotland, "in the right direction, and guided by the right hands, education will travel with increasing velocity, not with an arithmetical but with a geometrical ratio of increase." Yes, but this idea of education as express engineering brings to the onlooker the fear of "the pace that kills."

To drop metaphors, these Scottish educators, including the worthy President himself, are filled with the glow of education on its intensive as well as its extensive side. We are often reminded of the spirit of John Milton, in the midst of the great Civil War in England two hundred and seventy-five years ago, in his call for an education that shall be "compleat and generous." But where our Scottish educational thinkers to-day go beyond the dreams of John Milton is in the demand for the facilities for every child to be enabled to realize himself, in all his physical, mental and moral gifts, by every educational help which the community can render him. The fact is that the sociological side of education is emphasized with the strength of the sense of human comradeship which has arisen, with thousandfold power of appeal, since the war. We are all members one of another, we all belong to the solidarity of the nation, young as well as old.

The Education (Scotland) Act of 1918 may be said to be the starting-point of the discussions of the writers on the "Problem of National Education," and as Mr. Robert Munro, the Parliamentary Secretary for Scotland, says, the Scottish Act, in its consummation of educational devolution, renders the civic ideal possible of attainment. The child is trained more directly to become a constituent unit of society, by local authorities coming into much nearer touch with local educational problems. But more than this, some of the writers show very clearly deep sympathy with the idea of the identification of the child with his social surroundings, introducing an intimacy between the pupil and the community never imagined before, except in the United States. There can be no doubt that the educationists who have most influenced the forward Scottish writers in this volume are Prof. John Dewey, in his "Schools of Society" and "Schools of To-morrow," and the practical administrator Mr. William A. Wirt, in his "most complete and satisfactory" (to quote Mr. Alexander Morgan) "application of the social or community idea to education," in the Gary school system. Mr. Morgan's contribution on the "Social Aspects of Education" includes an excellent account of the Gary experiment, and certainly no British educationist should fail to acquaint himself with the details of that movement. Mr. Morgan's conclusion is: "It is necessary for every teacher nowadays to be a student of the social aspects and relationships of education, to be something of a sociological as well as of a psychological expert." Of course, this really means the very comprehensive demand that all teachers should be educationists.

One marked feature to be observed in this volume is that the writers, whilst writing on social and educational questions, speak with individualist freedom and conviction. This renders the combined work remarkable, on the whole, for the unity of its aims and spirit. There is no fear shown in facing the most difficult and serious problems of national education. For instance, Dr. John Strong (we warmly congratulate him on his new post as Professor of Education), Rector of the High School, Edinburgh, and late President of the Educational Institute of Scotland, is as outspoken in his essay on "The Moral and Religious Elements in the School" as Dr. Morgan is on "The Social Aspects of Education," though he is treading on more thorny ground. There is unanimity nationally as to the school being a "moral" institution. But even here the school can hardly take the sole responsibility, "for character and conduct are the product of many factors—the home, the church, the community, the State," as well as the school. If, with Dr. Strong, we regard the school as a link between the home and the social world, we realize the necessity of the development in the school of the moral as well as of the intellectual disciplines, for the need of continuity is specially marked because the school is more closely related to human relationships; and if we assume that the social element is to count for more in future education, the moral side will, *pari passu*, require closer recognition and more active training. But what about religion? "Our ideas," says Dr. Strong, "regarding moral obligations and responsibilities, universal brotherhood, moral equality of man, conscience and its authority, purity of life, and esteem of woman, all have their roots in the New Testament." Logically, therefore, this much of religion demands the educational treatment of sources. Again, psychologically, the teaching of a personal God and a revered Christ appeals to the concrete and personal, as a basis for, or reinforcement of, the moral instruction. The historic and literary aspects of the Bible have their claims in the history of civilization and culture. Dr. Strong contends further for the inclusion of the teaching of "the essential principles of morality and religion—faith in the spiritual life and the due expression of this faith in right living."

It is this positive attitude which the writers take up in regard to education which is so refreshing. We do not say that they will establish their views to everybody's satisfaction. But they have convictions, and in the full, free expression of honest convictions we get insight and enthusiasm as we proceed on the road to truth. Moreover, we think that they are right in excluding discussion of methods from their book. Our problems in national education are much more concerned with aims than with subjects or methods. Yet two exceptions are made: the problem of the place and function of the Classics is placed in the safe hands of Prof. John Burnet, and the similar problem with regard to science in the equally safe hands of Prof. J. Arthur Thomson. Both these chapters are masterly, and deserve to be read as much by English as by Scottish educationists. Two interesting chapters are devoted to the special needs of girls' education. Finally, Prof. H. J. C. Grierson puts the seal of the University on democratic education, and welcomes with renewed warmth (as Scotland has always done) students from every class. The Universities are "to widen—on no account, to contract—their clientèle."

MESSRS. A. & C. BLACK's announcements include "Outlines of the History of Botany," by Professor Harvey-Gibson of Liverpool; "The Education of a Nation," by S. P. Hughes; "Medieval Medicine," by James J. Walsh; and "Peeps at Ancient Greece," by the Rev. James Baikie.

THE SUMMER MEETING AT OXFORD

UNIVERSITY EXTENSION: OXFORD SUMMER MEETING, 1919. Report of the Proceedings, reprinted from the "Oxford Chronicle." (Oxford, "Chronicle" Office. 2s. net.)

OXFORD in August is commonly pictured as a desert of silent quads and empty lodging-houses; but this year it was impossible to find a vacant room in the centre of the town. The popularity of the Summer School idea with the general public, and consequently with Oxford landladies, was undeniable. For six weeks from the middle of July the Tutorial Class Summer School, with its headquarters at Balliol, discussed various political and economic problems of democracy and was attended by thirty or forty students a week. Lectures were delivered by A. D. Lindsay, A. E. Zimmern, Arthur Greenwood, R. H. Tawney, and many other specialists on the questions of the day. There was also a Summer School at Ruskin College under the guidance of Mr. Sanderson Furniss. Both these schools were developed on intensive lines; that is to say mere attendance at the morning's lecture did not finish the day's work. Essays were written and argued out privately or in small groups with qualified tutors, and the standard aimed at and usually achieved was the standard of a University Honours course. A group of miners came from North Derbyshire to study the economics of nationalization; and the representatives of many industries and many localities living in Balliol and Ruskin afforded splendid opportunities for exchange of views and discussions prolonged, in true undergraduate fashion, far into the small hours.

Meanwhile a thousand students, most of whom had attended University Extension courses in their own centres, came to Oxford for the first fortnight in August to attend their own Summer Meeting. Their subject was the British Commonwealth, and it was handled in the widest possible manner, the lectures ranging from Industrial Arbitration to the Pre-Raphaelite Movement and Overseas Poetry. The inaugural lecture was delivered by Viscount Milner on the subject of Imperial Relations: other aspects of the Imperial problem were dealt with by Mr. J. A. R. Marriott, M.P., Mr. W. A. S. Hewins, and Sir Harry Johnston. Economic questions were treated by Lord Askwith and Sir J. H. Whitley, M.P., while the Labour point of view was put with academic moderation by Mr. J. R. Clynes, M.P., and Mr. Button of the A.S.E. In the discussions on Labour questions Mr. Reuben George of Swindon, a well-known pioneer of W.E.A. work, gave the plain man's opinion a forcible and popular expression.

The report of the proceedings issued by the *Oxford Chronicle* will be useful to those who wish to keep a record of the meetings they attended; as a guide to those who were not present it may be rather dangerously misleading. If lectures cannot be reported verbatim, it is doubtful whether they ought to be reported at all. The power of selection in the hands of the newspaper representative, who cannot possibly have specialized knowledge on all the topics discussed, may be unwittingly abused. The result may have a most misleading effect upon the readers and may be unfair to the lecturer. One can scarcely believe that Sir F. R. Benson's lecture on Shakespeare was as bad as it reads: did he really devote most of his time to trite sentimentalities about the war? As a catalogue of the various events the *Oxford Chronicle's* report, with its photographs of the chief lecturers, will form an admirable memento of a most successful Summer Meeting. The various schools did not maintain entirely separate existences, and many members of the Extension meeting were entertained by the Tutorial Class School in Balliol Common Room, and a joint meeting discussed the work of the Workers' Educational Association.

THE TEACHING OF APPRECIATION

AN ENGLISH COURSE FOR SCHOOLS. By S. P. B. Mais. (Grant Richards. 6s. net.)

STUDIES IN LITERATURE. By P. H. Pritchard. (Harrap. 2s. 6d. net.)

MR. MAIS'S book will prove, we fancy, more useful to schoolmasters than to their charges. The average boy, if he were set down to con these breezy and enthusiastic pages, would learn but little. Boys can learn facts from books, but not appreciation. Gusto—Mr. Mais's gusto has become almost proverbial—is infectious and must be transmitted personally from teacher to pupil. Declaimed in a loud voice with emphasis and a display of all the demagogic arts, the contents of this book might have an admirable effect on the youthful mind. But read reluctantly, in a dreary hour of preparation, they would leave very little impression.

But to the schoolmaster the work may be helpful. It will teach him, in the first place, that to interest boys in English literature you must bang the table, spout poetry with frenzy, intoxicate your hearers with "gusto." It is an exhausting process; but ther so is everything connected with schoolmastering—exhausting, but (one thinks, hopes and prays) worth while.

It will also suggest new subjects to talk about and new methods of teaching almost everything from grammar to the history of literature. For Mr. Mais, in the course of these five hundred pages, touches on almost everything included within the bounds of that vast, vague, chaotic subject known in the schools as "English." There is a chapter on letter-writing with an anthology of the best letters since the time of the Pastons; a chapter on prosody, at the end of which Mr. Mais remarks, "This is a fitting place for me to give you a selection of the best examples of poetry in our language"—and he does; a chapter on essay-writing with nearly a hundred pages of selected essays, and a chapter on Shakespeare, equally well illustrated by quotations. When he comes to Shakespeare, Mr. Mais, as might be expected, gives full rein to his gusto. This method of writing has its defects. Thus on p. 320 we read, in a summing-up of Shakespeare's limitations, the following words: "We get a better insight into the common life of the Elizabethans by reading the contemporary drama of Dekker, Jonson and the rest of them." On p. 365 Mr. Mais says of Jonson's comedy of humours: "You will find these extravagant types made ridiculous, but there is in Jonson little of that faithful portrayal of contemporary life which makes Shakespeare so supreme a master." Mr. Mais's gusto has, like the immortal Doeg,

Spur'd boldly on, and Dash'd through Thick and Thin,
Through Sense and Non-sense, never out nor in.

But this is a minor defect, and will not spoil the excellent qualities which, as a whole, the book possesses.

Mr. Pritchard teaches appreciation by intensive study. His book is a little anthology of verse and prose, in which every piece is carefully dissected and its mysteries revealed. Mr. Pritchard makes the "point" of "Kubla Khan" or Dickens's description of Montague Tigg penetrate the thickest skull, and shows us all the tricks of the trade by which poets and prose writers obtain their effects. Employed in moderation, this method is admirable. The danger is that by teaching a child too much about technique you may encourage him to write in a style that is all tropes and phrases. We recently read in a letter from a French schoolboy a sentence which ran something like this: "Votre bonheur et votre santé sont l'objet de mes vœux les plus ardents." It is at present, fortunately, inconceivable that an English schoolboy should write in this manner. It would be a deplorable thing if he ever learned to do so.

POPE

POPE: THE LESLIE STEPHEN LECTURE DELIVERED BEFORE THE UNIVERSITY OF CAMBRIDGE, MAY 10, 1919. By J. W. Mackail. (Cambridge, University Press. 2s. 6d. net.

IN one of those rancorous moods when the splendid Tigers of Wrath had turned into the snapping, snarling jackals of mere ill-temper, Blake wrote these four lines and called them an "Imitation of Pope and Compliment to the Ladies":

Wondrous the gods, more wondrous are the men,
More wondrous, wondrous still the cock and hen.
More wondrous still the table, stool and chair,
But ah! more wondrous still the charming fair.

Not a very penetrating criticism of Pope, nor even a good parody of his style. The pastiche is amusing only because it was written by Blake. The mystical Swedenborgian with the enormous forehead and the great mad, staring eyes confronts the polite, spiteful little hunchback about town, and hates him at first sight. He hates everything about him, his ideas, his verses, his attitude towards life. "The proper study of mankind is man," "wondrous the gods, more wondrous are the men": the seer of visions, the builder of cosmologies, is justly indignant. And then the compliment to the ladies, "ah! more wondrous still the charming fair," with its cynical corollary, "Most women have no character at all":—how detestable it must have seemed to the man who had magnified and spiritualized sexual passion into a universal principle!

There will always be people who have enough of Blake's divine frenzy in their nature to make it impossible for them to appreciate Pope. There have even been whole generations who believed themselves too lyrically minded to read him. But in spite of all fluctuations of opinion, Pope's poetry continues to find its readers. He is a classic; his work is solid and durable. "If I have written well," he says in the Preface to the Works, "let it be considered that 'tis what no man can do without good sense, a quality that not only renders one capable of being a good writer, but a good man." About Pope's goodness as a man we prefer to say as little as possible; the excellence of his sense did not prevent him from being a liar, a backbiter and a hypocrite. But it was also the strength and illumination of his poetry. It is a quality which every critic, hostile or friendly, has recognized as a chief characteristic in all that he wrote.

But good sense alone cannot make poetry. There must be imagination and at least a touch of lyrical quality. Mr. Mackail devotes himself in his lecture to proving that Pope did possess this lyrical quality, and was therefore genuinely a poet. Pope, as he shows, is perpetually breaking out from his self-imposed restrictions, and breaking out not merely into sublimity and beauty, but also in other, less expected ways, which Mr. Mackail hardly mentions: His active mind flowers not infrequently in a conceit. We find one, for instance, in the "Essay on Criticism".

False eloquence, like the prismatic glass,
Its gaudy colours spreads on every place;

and here is another from the "Elegy to the Memory of an Unfortunate Lady":

Most souls, 'tis true, but peep out once an age,
Dull sullen prisoners in the body's cage:
Dim lights of life, that burn a length of years,
Useless, unseen, as lamps in sepulchres;
Like Eastern kings a lazy state they keep,
And close confined in their own palace, sleep.

Trans-verse the lines a little, and they might be by Donne. Trans-verse again certain other passages, and they are the work of a Romantic. The description, for example, of the death of the Duke of Buckingham might have been translated from Victor Hugo:

In the worst inn's worst room, with mat half hung,
The floors of plaster, and the walls of dung,
On once a flock-bed, but repaired with straw,
With tape-tied curtains, never meant to draw,
The George and Garter dangling from that bed,
Where tawdry yellow strove with dirty red,
Great Villiers lies.

It is interesting to note how completely, in these lines, Pope broke away from the conventional diction with which he usually burdened his inspiration. And one is surprised, in reading his poetry, to find how often he succeeds in talking plain English. Mr. Mackail has illustrated the way in which he was perpetually re-writing his poetry, turning what was simple and "low" into sham-classical sublimity and affectation. His instinct was to be agreeably "low"; he was high on artistic principle. One wishes he could have gone to Scriblerus for a few lessons in the Art of Sinking.

He was high even in comedy and satire. Mr. Mackail praises "the admixture of pungent satire with high—all but the highest—authentic lyrical quality," which is to be found in his poetry, and instances a fine passage on the Grand Tour from the "Dunciad." But the introduction of these fine lines is all in accordance with Pope's comic method. He is always mock-heroic; he wraps up low ideas in high words, contrasts the grotesqueness of the theme with the majesty of the diction and versification. This method of writing comic poetry is the commonest because it is the easiest. Pope, it is true, brought mock-heroic to its perfection in the "Rape of the Lock," and he did wonders with it in the "Dunciad" too. But one could wish that he had taken the comic a little more seriously—taken it seriously enough to give it a form of its own, instead of fitting it into an incongruously noble form and relying on the incongruity to bring out the comedy. The Elizabethans moved easily from the sublime to the grotesque, giving to each its own lyrical intensity of expression. They did not juxtapose funerals and hornpipes for the sake of melodramatic contrast, but, realizing that life is compounded of inextricably implicated farce and tragedy, they treated both as equally excellent themes for their art, assigning each its proper expression and its due and natural place in the picture. Pope, like most other poets since their time, fixed a great gulf between the low and the high. Taking only the high seriously, he created for it a form of poetical expression. The low he made no effort to express in its own terms; when he wrote on low, grotesque themes, he simply parodied his own sublimity.

But it is time to stop apologizing for Pope. We do not enjoy his poetry because it was sometimes "meta-physical" or romantic; we do not admire him only on the occasions when he was not himself. We like him, not in spite, but because of his common-sense philosophy, his diction, his versification. Take the famous simile at the end of the eighth book of the Iliad,

As when the moon, refulgent lamp of night,

and so on. (Mr. Mackail quotes it in its earliest form, but we prefer the full-blown classicism of the final version.) It is absurd, it is much more like Ovid than Homer, it is everything disagreeable that you may care to say about it. But after all the criticisms have been made, there it stands, a *tour de force* of ingenuity, a glittering, brilliant specimen of the finest baroque architecture. Compare it with Tennyson's quiet, scholarly, gentlemanly rendering of the same passage. Pope's effrontery, the luxuriance of his outline, the gaudy precision of his detail, entirely efface the dimmer form and colouring of Tennyson's blank verse. And the whole of the Iliad is like this! It is absurd, but it is overwhelming.

A. L. H.

A LANDSCAPE WITH PORTRAITS

TAMARISK TOWN. By Sheila Kaye-Smith. (Cassell. 7s. net.)

WERE Miss Kaye-Smith a painter, we should be inclined to say that we do not feel she has yet made up her mind which it is that she wishes most to paint—whether landscape or portraits. Which is it to be? Landscape—the blocking-in of a big difficult scheme, the effort required to make it appear substantial and convincing, the opportunity it gives her for the bold, sweeping line—it is plain to see how strongly this attracts her. Portraits—there is a glamour upon the human beings she chooses which fascinates her, and which she cannot resist. Why should she not be equally at home with both? What is her new novel "Tamarisk Town" but an attempt to see them in relation to each other? And yet, in retrospect, there is her town severely and even powerfully painted, and there are her portraits, on the same canvas, and yet so out of it, so separate that the onlooker's attention is persistently divided—it flies between the two, and is captured by neither.

Her theme is the development of a small Sussex town into a select seaside resort, patronized by the wealthy and aristocratic, not on account of its natural beauties alone, but because of the taste and judgment with which its reformation has been achieved. There is a time when it seems established in its enchanting prosperity for ever, but the hour of its triumph contains the seeds of its downfall. Very gradually, and then more swiftly, it is attacked by vulgarians, who are allowed to have their way, until at the end, wretched, shoddy, decayed little place that it is become, it is the scene of a brawl between drunken trippers. *Sic transit gloria Marlingate.*

It is, of course, absurd to imagine that Marlingate could grow, come to flower, blow to seed, without the aid of man, and yet at the moments when Miss Kaye-Smith is least conscious of the forces that govern it, she is at her happiest. Wandering at will in the Assembly Rooms, in the beautiful little Town Park, along the white, gleaming parade, in the woods at French Landing, her style is very natural and unforced, and, until the beginning of the disintegrating process, her touch is light. But, after all, this is only the landscape half. Let us examine the "portraits." The chief is Edward Monypenny, creator of Marlingate, who, at the age of twenty-eight, is in a position powerful enough to determine the future of the town. This curious young man, with his shock of white hair, coal-black eyes and black side whiskers, is, for all his cynical aloofness, in love with Marlingate; we are to believe that, until he meets with the little wild governess, he has never known what it was to feel for anything more responsive than a new block of houses or a bandstand. But she, Morgan, Morgan le fay, running out of the wood with dead leaves in her hair, very nearly makes havoc of his resolute ambition in the old, old way.

She had crept towards him, drooping like a wild hyacinth in her blue gown. Then suddenly she flung her body straight, flung back her head, her arms were round him soft and strong as fox-glove stalks, and her hair, falling loose, trailed on his lips till it tasted sweet as syllabus.

But while she is still a woodland elf, his old love wins:

He turned back to Marlingate, as a man who has left his work to watch from the window an organ-grinder with a performing monkey turns to his desk again.

Years pass, and all his dreams are realized. Royalty has put its special blessing upon Marlingate, and Monypenny is Mayor, in cocked hat and black and crimson robes. And this is the hour chosen by the enchantress for her return—in scarlet. "Crimson and silky, a peony trailing its crinkled petals . . . it came."

This time the long, slanting eyes eat him up with their spells, and she has her way with him.

Then she dropped her sunshade, which rolled in a whirl of scarlet down the slope, like a poppy falling, and stretching out her hands, took his white, struggle-worn face, into their cool palms, drawing it down to her silent mouth.

It is a matter for wonder that, in spite of all the many pages describing the progress of their guilty love, in spite of the tremendous pains taken by the author to depict the agonies of Monypenny upon his discovering that sweet Morgan le fay holds in contempt, nay hates, his beloved Marlingate, and the other tremendous pains taken to show Morgan's despair upon realizing that Edward will not flee with her to foreign parts—we are never once moved by these two creatures. Marionettes they are, and marionettes they remain, jiggling in a high fierce light that Miss Kaye-Smith would convince us is the fire of passion, until the last puppet-quarrel and the last glimpse of the heroine, "half under the water, half trailing on the rock . . . something which, from the top of the cliff, looked like a dead crimson leaf." This extreme measure is for love of Monypenny, who, at first, is properly grateful for his freedom. Again he is a man like a town walking, until one day he is filled with the idea that his first love is fattening upon the dead body of his second love, and that, after all, a woman is more to be desired than bricks and mortar. This starts working passion number three—he will kill that which killed her, and so have his revenge.

Here, to our thinking, the book ends. All that is going to happen has happened; we are at the top of the hill. Below us lies Marlingate, in its prosperity, "lying there licked by the sun," and gazed upon by the man who has made it, and is about to unmake it. But the author is, if we may be pardoned the expression, "as fresh as when she started." New characters appear—a wife for Monypenny, a little wooden son who has time to grow up and marry the daughter of Morgan le fay (so like, yet so unlike) and to live his father's history all over again before Marlingate is destroyed. And the years roll by, unbroken, heavy, like waves slapping against the promenade, the vulgar pier, before Miss Kaye-Smith is content to leave Marlingate to its fate.

How does it happen that a writer, obviously in love with writing, is yet not curious? This is the abiding impression left us by Miss Kaye-Smith; she is satisfied to put into the mouths and the hearts and minds of her characters the phrase, the emotion, the thought that "fits" the situation, with the result that it does not seem to matter whether they speak, feel or think. Nothing is gained by it. They are just where they are. The plot's the thing—and having decided upon it she gets her team together and gives out the parts. There is but to speak them. And into the hand of Morgan le fay she thrusts a scarlet umbrella, she throws a cherry cloak about her and clothes her in a scarlet dress—and sets her going.

K. M.

THERE is no denying it. Most schoolboys find the classics of English and French literature dull. A class that goes to sleep over Racine will be tense with interest over Dumas or Ludovic Halévy; and we think that the experience would be the same if any innovator dared to make Mr. Hardy's "Trumpet Major" or Mr. Conrad's "Heart of Darkness" the text-book for a term. The first thing is to excite an interest in literature, no matter how; and schoolmasters too often forget that more present-day men of letters have been drawn to poetry by Rossetti or Swinburne than by Shakespeare. The classics come afterwards in the normal development. Therefore we welcome the initiative of the Editor of the Manchester University French series for schools, who has chosen for his fourth volume the late Alain Fournier's remarkable first (and last) novel, "Le Grand Meaulnes." We envy the schoolboys who are given Fournier to read instead of Guizot.

LITERARY NOTES

WE have referred on different occasions of late to the serious situation in which the author and the reading public are placed by the great increase in the cost of producing books. It is a pressing necessity that the costs should be reduced wherever possible. The reply is that essential costs are already at an irreducible minimum. But readers of foreign books have long since been of opinion that it is not in the least necessary to bind all books in cloth. The paper-covered French book is quite strong enough to stand a third or even a fourth reading, and when it has become dilapidated and precious (which happens to about one book in ten) it can go off to the binder's and be really bound.

If the libraries insist that for their own special purposes all books must be bound in cloth, what is to prevent the publisher issuing a double edition—one bound in cloth, the other in paper? As far as we know, the pioneer of this simple reform is Mr. William Heinemann, from whom we have received a paper-bound copy of Mr. Clenton Logio's excellent book "Bulgaria." The price of the paper copy is 8s. 6d. net, a saving of 1s. 6d. on the price of the cloth-bound volume. The paper binding is much stouter than the ordinary French cover, and is quite strong enough to stand even reasonable library handling. In fact, it reminds us very much of the binding which we used to find upon the volumes of Roland's Foreign Library.

The place in French periodical literature occupied before the war by the *Revue Critique* is now occupied more sedately by *La Minerve Française*, an admirable if somewhat doctrinaire critical review. True to its tradition, in its September number it publishes some fragments of Stendhal's journal for 1805. Readers of Stryenski's edition will remember the gap that followed his departure from Grenoble to join Mélanie Guilbert, the actress, at Marseilles. Stendhal's notes of the journey by boat from Valence are characteristic and amusing. Inevitably he had for companion "un des plus immenses sots que j'aie rencontrés."

After a few pages of staccato and at times pompous psychological notation—"Mœurs batelières cherchant le bonheur présent et par là se rapprochant des mœurs militaires"—he characteristically breaks off. He won't go on because he is spoiling his memories; he would need fifty hours of work with "a burning sensibility" to describe what he had felt between 3 p.m. and 9 p.m. That being impossible, he would describe badly. Therefore he will only write of ridiculous, satirical things. "I should be mad to spoil my tender memories." So we have nothing of what we would really give a great deal for—his own analysis of his youthful passion for Mélanie. But "jé ne décris rien pour ne rien gâter," leaves us with the true taste of Stendhal.

MR. H. G. WELLS is engaged in writing a history of the world. The news opens a pleasant field of speculation, for Mr. Wells is hardly the one to take up such a subject unless he felt that something was seriously wrong with the general view. We idly wonder what surprise he holds in store. Will he furnish us with an engrossing economic history of the Ice Age, or will he merely put those old Greeks and Romans in their places? Will he discover, what some of us vaguely suspect, that Europe has always been very small beer compared to China? Whatever he discovers, and whatever he turns upside down, we are sure to be excited and stimulated; and there will be one book at least that every self-respecting school library ought to have on its shelves.

ONE of the plays (if that is not too honourable a name for the form of entertainment) now being advertised bears the name of "Eastward Ho!" It is very natural that no one of those concerned in its production is aware that the title belongs to one of the finest of our Elizabethan comedies. What is more remarkable is that apparently none of the dramatic critics is aware of it either. We do not believe that at any other period of our literary history the ignorant usurpation of the title of one of the most vivid and brilliant Elizabethan comedies of London life by the authors of a trivial entertainment would have passed without protest. But, nowadays, no critic worth his salt knows more than the name of Chapman and Marston.

NINETY YEARS AGO

It is probable that the article on Shelley, quoted in these notes last week, was by F. D. Maurice, who though he had retired from the editorship of the paper in May, 1829, still continued to write for it. We detect his hand in the most interesting article in THE ATHENÆUM of September 9, 1829, which is nominally a review of "Dioclesian. A Dramatic Poem," by Thomas Doubleday. Maurice throws down his challenge in an admirable opening sentence:

Scepticism, that is the want of trust in the conscience and the reason, is as natural to man as ignorance or passion or any other infirmity, which though lowering us beneath the ideal of our being is yet proper to humanity as distinguished from the brutes. . . . It is not wonderful that men should be prejudiced against all who proclaim loudly the existence of that gap in the mind which nothing but a spiritual life, hard to be nourished, and a faith sorely won, can ever close, and who do not at the same time announce and enforce the certainty and completeness of the remedy which that life and faith supply.

The prejudice has been increased, he continues, by those who merely exploit "the aching weaknesses of our nature." There is so much self-conceit and rhetoric in the modern literature of scepticism that one doubts whether any real experience of the inward struggle lies behind it. Nevertheless,

We are persuaded that these tendencies to intellectual despair and moral anarchy are in very many minds of our day most real and profound, and that though taken advantage of by quacks and ranters, for the sake of vulgar praise and pudding [a palpable hit at Byron], they might furnish opportunity to men of the loftiest genius.

It is therefore deplorable that many decent people should attribute intellectual despair to affectation or callousness. The manner in which modern doubt has been answered, by sentimentality or dogmatism, shows an absence of thought and emotion "far more opposed to sound religion than the complaints, or even ravings, of the obnoxious authors."

Would to God that we had among us some great writer thoroughly comprehending the states of mind, partly described and much misrepresented in "Manfred," and "Cain," and even in "Alastor"; a writer who without putting forward the remedy, should exhibit plainly, truly and in adequate images, the nature of the struggle and the ground of the inward controversy which every man must have experienced in some degree, but to which every changing age has brought some characteristic difference.

"Dioclesian" is a work, the writer continues, in which the perplexities of the mind are depicted. The Manicheism to which Dioclesian is said to have devoted himself after his abdication afforded an ample framework, of which the poet has taken no proper advantage.

It seems to us that the author has never conceived the state of mind in which alone a belief in Manicheism would be likely to arise. He probably looked round him on the mythologies of the world and selected that which he thought would produce the greatest effect on the fancies of his readers; but he has not considered with what thoughts and impulses and experience the doctrine he writes of would naturally connect itself, and he takes no pains, certainly no successful pains to represent them in "Dioclesian." . . . In one word he is a rhetorician; he generally endeavours after not that which is in itself true and consistent, but that which is outwardly imposing; and unless he will correct this fault we do not believe he can ever successfully aspire to the fame of a poet.

In this number is a brief and scathing review of a poem, "Adra, or the Peruvians," by G. P. R. James, which we are inclined to think was the only excursion into verse of this prolific novelist. "There is no poetry in his book, nor, if we may judge from it, in his mind either."

In the criticism on "Sold for a Song," a musical interlude performed at the English Opera House, we find a passage which shows that misplaced enthusiasm for home-made music is not confined to the present day: Some clumsy hits were attempted at the preference of foreign to English music, and Mr. Russell gave what have been pronounced excellent imitations of Italian singers and singing—(very like a whale!).

In the advertisements is one of "The Society for Super-seding the Necessity of Climbing Boys in Sweeping Chimneys," and an announcement of an abstract of the New Police Act, price 6d., "illustrated with an Engraving of one of the New Police Men, armed and accoutred [sic]."

NOTES FROM IRELAND

Dublin, August 26, 1919.

ON two occasions lately the *Irish Statesman* has published articles concerning new musical schemes for Dublin. Now that the war is over we, who are considered a musical nation, should make some effort to sustain our reputation. During the war Dublin had to content itself with strict rations in the musical way. The narrow strip of sea which separates us from England made it difficult to induce artists to come over here; the journey was frequently an adventure, and not an agreeable one. Now that these difficulties have disappeared we look round with regret to the poverty to which we are reduced. Our musical prospects are few. We have Monday afternoon recitals of classical music at the Royal Dublin Society during the winter months. These recitals are a great blessing to us, they are our principal music diet; but their menu is rather limited. We hear piano soloists there, string quartets, organ recitals, and an occasional concert given by Signor Esposito's small string orchestra. We never hear any vocal music, and, strangely enough, we never remember having heard a violin recital on these Monday afternoons. Dublin loves opera, bad, good and indifferent, and flocks with equal enthusiasm to hear "The Bohemian Girl" and "Tristan," and yet the Beecham company has never visited us; we know nothing of Russian opera beyond two performances of Tchaikovsky's "Eugene Onégin" given by the Moody Manners Opera Company several years ago. Oratorio, which flourished in Dublin in the eighties under Joseph Robinson, a musician of distinction, has been revived here lately under the conductorship of Mr. Weaving, and we welcome its reappearance. These are our only musical enterprises. It has been suggested that Dublin should combine with Belfast and Cork to form a Music League, the object of which would be to make it worth while for first-rate musical artists to cross the Irish Channel and also to further the musical education of our own artists and the Dublin public in every possible way. This seems a practical proposition, provided a sufficiently large sum of money can be guaranteed, so that adequate fees can be offered to the musicians we invite, and so that work can be provided for our own musicians. It is to be hoped that during the first winter of peace we may do something to revive the art of music which is fainting with us.

The Abbey Theatre has been busy since it opened at the beginning of this month. Each week we have had new plays. In our last notes we spoke of the first two productions. The second two were the "Rebellion in Ballycullen," by Brinsley MacNamara, and "The Coiner," by Bernard Duffy. Mr. MacNamara's play drags drearily through three acts. It is quite innocent of action; it consists of long conversations which are a little reminiscent of Strindberg and a good deal of the rank and file of the Russian dramatists. "The Rebellion in Ballycullen" bored us. "The Coiner," on the other hand, is an excellent little one-act play, and was admirably acted. Its incident is amusing, its dialogue good; it is of course slight, but a very complete piece of work—worthy of the Abbey Theatre.

Last week we had "The Fiddler's House," by Padraic Colum, and "A Serious Thing," a new one-act play by Gideon Ousely. "The Fiddler's House" deserves high praise. It is the work of a poet, and, though small and faulty from the dramatic point of view, is fresh, original and full of beauty. The production was excellent; it rose far above anything the Abbey has done this year. The new arc lamps fixed behind the back balcony added much to the effects of the lighting, the diagonal setting gave a sense of depth to the stage, and the acting all round was very creditable. More than this may be said of Miss May Craig's performance in "The Fiddler's House." She played with a strength and restraint which places her in an entirely different position from the other actresses in the Abbey company.

H. T. S.

"THE BOOK OF THE LONG TRAIL," by Sir Henry Newbolt, is a record of the adventures and achievements of British travellers and explorers of the last century, from Mungo Park, Franklin and Livingstone to Young husband and Captain Scott. It will be published by Messrs. Longman.

MISCELLANEOUS ENGLISH SCHOOL-BOOKS

THE PATRIOTIC READER, FOR SCHOOLS IN THE BRITISH EMPIRE. By Sir James Yoxall. (Cassell, 2s 6d. net.)

WORKING COMPOSITION. By John B. Opdycke. (Harrap, 7s. 6d.)

ENGLISH LITERATURE FOR SECONDARY SCHOOLS.—MACAULAY'S ESSAY ON FRANCES BURNEY. With introduction and notes by Alice D. Greenwood. THE DELECTABLE HISTORY OF REYNARD THE FOX. Edited for Schools by H. A. Treble. (Macmillan, 1s. 6d. each.)

PRESENT-DAY PRÉCIS. By A. W. Ready. (Bell, 2s. 6d. net.)

SIR JAMES YOXALL'S "Patriotic Reader" makes us blush; we had not realized that we were quite such glorious fellows, and we find it embarrassing to be told so in such roundly emphatic terms. However, he does more than flatter us; he bids us do our duty. Our chief duty is to keep up a large army and a large navy. The volume is adorned with half-tone reproductions of recruiting posters. Some day, it is to be hoped, an educational sub-committee of the League of Nations will issue school-books for all the children of the world.

"To base oral and written composition exclusively upon the literary classic is simply to miseducate, to misfit the pupil for easy adjustment to those interests in the world to which he will be called immediately upon leaving school." Starting from this wholesome dislike of the impractical, Mr. Opdycke has composed a school-book in which English is taught exclusively in its relation to business. In the optimistic strenuousness of its outlook upon life, in its "uplift" style, adorned with cracker-mottos from the best authors, the book is very characteristically American.

If children ever read introductions they might be somewhat misled by the sweeping statement made by Miss Greenwood in her foreword to this reprint of Macaulay's essay on Fanny Burney: "The English novel had been [up to the publication of 'Evelina'] little more than a narrative of incident or emotions, generally so silly and sentimental, or so coarse and exaggerated, as to be left to the foolish and the ill-bred." It is a pity to tell children things that are not true.

"The Delectable History of Reynard the Fox" appears in the same series, admirably illustrated in black and white by Mr. W. E. F. Calderon.

Mr. Ready's book is a collection of prose passages suitable for conversion into précis. It does not seem to differ much from many other works on the same subject.

ILLUSTRATION

WHEN *The Imprint* ceased publication one began to despair of seeing again a fine British printing periodical. *Illustration* (2s. 6d. net), which comes to fill the wide gap left by its famous predecessor, specializes more upon that side of printing which deals with mechanical reproduction, and admirably lives up to the high standard it has set itself.

In the printing, however, there are a few minor points that seem to need adjustment. The large Caslon old-face italic used for the headings to the articles seems clumsy to the eye, while the headlines and folio numbers are too weak. In the first two articles the initials line correctly with the left-hand margin, but those in the third and fourth articles are set in too far to the right. The art paper upon which the magazine is printed will, we fear, stand little folding before it cracks.

But these slight faults will not affect the fact that *Illustration*, with its interesting articles, its fine practical examples, and its letterpress accentuated by woodcut tailpieces, should have a great and beneficent influence on modern reproduction and printing.

GEOGRAPHICAL TEXT-BOOKS

- THE AMERICAS. By Leonard Brooks. "New Regional Geographies." (University of London Press. 3s. net.)
- A GEOGRAPHY OF AMERICA. By T. Alford Smith. (Macmillan. 4s. 6d.)
- THE NEW WORLD. By J. Fairgrieve and Ernest Young. "The Human Geographies." (Philip & Son. 1s. 9d.)
- AN OUTLINE OF THE GEOGRAPHY OF THE WEST INDIES. By J. E. Blackman. (Oxford, Blackwell. 3s. net.)
- COMPLETE ECONOMIC AND COMMERCIAL GEOGRAPHY. By W. J. Weston. (Nisbet, 3s.)
- NISBET'S SELF-HELP GEOGRAPHIES. By H. R. Sweeting.—THE BRITISH ISLES, 2s. 3d. THE WORLD, 2s. 4d. WORLD COMMUNICATIONS, 2s. 6d. (Nisbet.)
- GEOGRAPHY STORIES. Told by Famous Travellers. Book I., 1s. 4d. Book II., 1s. 6d. (Nisbet.)
- THE SHINING EAST: BEING THE STORY OF THE ANCIENT CIVILIZATIONS OF EGYPT AND WESTERN ASIA. By Emily M. Burke. (Ralph & Holland. 2s. net.)

THE boom in geography as the new subject, the coming science, shows no signs of waning. Geography has been made the basis of reform in the educational curriculum of at least one of our Public Schools: so naturally there is a brisk demand for text-books. Unfortunately, no other subject has felt the effects of the war to so great an extent. With the whole of Europe and large slices of Asia and Africa in the melting-pot, the would-be writer of school-books finds himself face to face with a well-nigh insoluble problem, and it is not surprising that he is seeking consolation in the comparative calm of the New World until the molten metal of the Old has begun to cool and take shape within the boundaries into which it is being poured in accordance with the fiat of Paris.

It can hardly be an accident that four of the most important books before us are wholly concerned with America, which also arrogates to itself large sections of the others. They differ widely in their method and range. Messrs. Fairgrieve and Young's little book continues the excellent plan of the "Human Geographies." It is intended for young children, but this volume is slightly more advanced than Vol. III., which dealt with the British Isles. The authors never lose sight of the close correlation between man and his physical environment, while explanations are invariably provided for every possible fact. The Wind Systems are bound to stand more or less alone, but in almost every other case a particular phenomenon is attached to a particular district, as meat to Chicago or the Panama Canal to Central America.

Mr. Leonard Brooks and Mr. Alford Smith attempt a rather higher strain, or at least a strain suited to pupils of somewhat greater age and mental capacity. Mr. Brooks's does not begin by tackling America as it is to-day. He starts with chapters that lead us gently down the centuries from the Ice Age and its influence on the physical features of the continent as we know it before introducing us to it in its present shape. He even gets rid of the inhabitants and plants and animals in preliminary chapters. But when at last we reach South America and try to remember the boy we accompanied on the early stages of his trip through Canada, we begin to realize the strides we have made. The book leaves a distinct impression of progress acquired from a well-arranged course. Mr. Brooks no longer holds the boy's hand. He has taught him to begin to think for himself. He can leave him to deduce the nature of the products or of the climatic conditions of a given country from the geographical details he supplies, only coming to his help when there is something abnormal to worry him.

Mr. Alford Smith's "Geography of America" is not a progressive course, but a systematic text-book, well illustrated with photographs and maps. It implies, like the other volumes in the series, a preliminary knowledge of elementary geography as well as some training in the use of maps. Each chapter is preceded by an exercise on the map of the region with which it is concerned in order to familiarize the student with its leading features. Each country is dealt with on similar lines. The chief towns, the courses of the most important rivers, the leading products and industries, and the communications are described in some detail. The book is, in fact, a sound practical text-book for such examinations as the London Matriculation or the Senior Locals, a number of questions from which are provided in an appendix.

Unlike Mr. Brooks, Mr. Smith includes the West Indies and other islands in his survey. To them Mr. Blackman, who is a master at the Grammar School, St. Vincent, devotes "An Outline of the Geography of the West Indies." It is intended primarily for use in the schools of the islands. We imagine that there is not likely to be much demand for such a book in our own schools, except when they are chosen as a special subject for an important examination. The islands are dealt with in groups, but the distinguishing features of each are described separately, and all the principal islands have maps of their own. Full details are given of the products, the imports and exports, and the nature of the population, as well as of the chief geographical features. Probably owing to an oversight, there is little information about the inhabitants of the Leeward Islands. The English islands receive much fuller treatment than the others. The information is clearly tabulated, but the book strikes one as old-fashioned in its method, appealing primarily to the memory. There is no attempt to correlate the various aspects of geography or to lead the pupil to a more comprehensive view of the subject. But the book certainly contains plenty of useful material.

Commercial geography gets out of date so quickly at the best of times that it requires some courage to bring out a new book upon it in these days. However, boys must continue to learn it, and Mr. Weston's enthusiasm is so inspiring that his readers are not likely to trouble much whether his facts date from pre-war days or not. Though he calls his book a "Complete Economic and Commercial Geography," it is almost entirely concerned with the United States and the Empire. He lays special stress on the importance of the home market to English manufacturers and on the need of establishing train-ferries to Ireland and the Continent. His chapters on such questions as the feeding of England or on her present economic position are of special interest.

The "Self-Help Geographies" belong to a rather different category. Mr. Sweeting's object is to teach geography rather than to give us information about a given country. This is especially the case with the volume on the British Isles. In order to help us to observe and think, the facts are reduced to a minimum, and our islands become the *corpus vile* for explaining the use of maps or the causes of the growth of a port or of the varying success of the same crop in different districts. Ireland is saddled with the task of explaining rainfall and drainage, while Scotland provides lessons in mountains. A lavish profusion of illustrations, often coloured, helps to drive home the lesson. The second volume treats the continents as geographical units, and describes their relief and general features in far more detail than we find in the earlier volume. The part on World Communications may be said to bind them together. Mr. Sweeting has a comprehensive grasp of his subject, and sets out the main outlines with admirable clearness. But we cannot help feeling that books of this kind need supplementing by detailed study of a single country. On p. 120, in the statement "across Europe there is the Siberian railway," surely "Europe" must be a slip for Asia.

But the travel book should play at least as important a part in the study of geography as the text-book, and we are glad to see this fact receiving practical recognition in Nisbet's "Geography" Stories, which should do much to stimulate the interest of young children. To an imaginative child—and what healthy child is not imaginative?—they will speak as no text-book can do. The story of the search for the lost Franklin expedition or the extracts from Livingstone's writings will give a fresh interest to the Arctic Circle or to Central Africa, which are so often merely dead material in a school-book. Well-written pages like these enable a child to realize that there is something else in the world, and therefore in geography, besides products and communications and temperature averages. The stories are grouped by continents, and range from Hakluyt and Speke to Kinglake and the Abbé Huc, from Darwin and Dickens to Cook and Dufferin.

Miss Burke's little book is more of a history than a geography. Though she naturally tells us something of the Nile and the Euphrates and the Tigris and the country round them, her aim is to give a short account of the empires that rose and fell here in early days which will be intelligible to quite young children. The book is the result of teaching experience. It is written in a clear, but lively style, with frequent references to the Bible and to the exhibits in the British Museum.

Science

SCIENTIFIC EDUCATION

THE greater part of what passes for scientific education in this country to-day is the result of a compromise. It would take too long to discuss in detail the origins and development of the system which now flowers in honours men at Oxford and Cambridge and in B.Sc.'s at the provincial universities, but the two main and, in many respects, incompatible ideals that have guided that development may be indicated. On the one hand, and earliest in point of time, we have the efforts of the scientific enthusiasts of whom the young William Thomson, improvising physical laboratories at Glasgow, may be taken as an example. To these men science was its own complete justification; they were the lineal descendants of the old scientific humanists, of Galileo, Leibnitz, Young, Fresnel. The "wonders of nature" had not become a hackneyed phrase; it was a reality that aroused boundless curiosity and untiring enthusiasm. They did not so much teach as try to gain proselytes. They were poets revealing to mankind new and wonderful visions; they were not trainers, patiently preparing yearly batches of new material for displays in the examination room, they were captains enlisting crews for intellectual polar expeditions. It soon became evident, however, that these apparently remote wanderings had a more than poetic interest. Faraday's experiments on induced currents enabled some ingenious gentlemen to invent a dynamo. Fourier's "*Théorie de la Chaleur*," enabled Sir William Thomson to tell a manufacturing company how to make a submarine telegraph cable, and an enterprising and indomitable American millionaire saw to it that the cable should be made. Maxwell, dreaming apart, came to the interesting and ingenious conclusion that the noteworthy thing about a wire conveying an electric current was the space outside the wire. As a result of this dislocation of attention came, as an incidental practical result, wireless telegraphy. By-products of this kind aroused a great deal of attention. Grave men, with no nonsense about them, admitted that there really was something in science. Technical schools arose.

But the really powerful elements in the community, the governing class and its supporters, had nothing but a polite tolerance for the scientific enthusiasts on the one hand, and for the commercial engineers on the other. The combined pressure of scientific societies and of commercial interests resulted in occasional grants of a few thousand pounds. The education of the governing class, however, still consisted in an imperfect acquaintance with the literatures of ancient Greece and Rome, fortified, in many instances, by the ennobling influence of the English legal system. These minds, stored with legal precedents, a few lines of Catullus and a reverence for Plato, and with the practical experience of ruling men obtained by contesting elections, embarked on a long war with Germany. Every part of the work they were then called upon to do demanded scientific knowledge. The cost to the country, in blood and money, of omitting science from the education of its political leaders, is now gradually becoming apparent. The scientific men who, after a long interval, were called in to "advise," are now describing their experiences. It is a terrible revelation. Even the politicians and generals, whose ignorance resulted in massacre show an occasional uneasiness. They seem to think that all is not well. They realize that many branches of knowledge which formed no part of their own education seemed to be in great demand during the war, were, indeed, indispensable, and that all this curious learning, from the design of aeroplanes to the preparation of poison gas, had something

to do with science. According to manufacturers, science is also useful in peace-time. The politicians have therefore decided to endow science handsomely. It is to do something to mitigate the waste of money incurred during the war. It is to build up manufactures, to increase production; Ultimately, to the heart-felt gratitude of an admiring nation, it will reduce the income-tax. Now unquestionably science can do all this and there is no doubt that it is worth doing. But what will be the result of this new encouragement on scientific education? We pointed out some months ago, and we are pleased to see that Professor Gray, in his Presidential Address to the Mathematical and Physical Section of the British Association, takes the same line, that this Government project will have to be very carefully watched. Altogether too much emphasis is laid upon researches undertaken solely with a view to their applications. Apart from the degradation of a great human activity implied in this attitude, the transformation of one of the muses into a maid-of-all-work, the policy will defeat its own ends. In Professor Gray's words: "In research, in pure science at least, control will inevitably defeat itself. The scientific discoverer hardly knows whither he is being led; by a path he knows not he comes to his own. He should be free as the wind." In truth, the proposed scheme for the endowment of science should be very greatly extended.

It should be recognized that the modern man with no scientific education is an imperfectly educated man. Education in science should be as vital a part of the educational system of the country as is education in literature. But, that science may be properly valued, the whole method of teaching it should be altered. Elementary science, as it is taught at present, is the prelude to more advanced teaching. The present teaching is based on the assumption that the student is going to be a scientific specialist. What he is taught of science is useful enough if he proposes to continue his studies, but it is of very little use on its own account. Now the fact should be faced that the majority of people are not going to become scientific specialists. They have probably neither the time nor the inclination to know any one science as the scientific man knows it. The scientific knowledge they obtain on the present method is precisely analogous to the knowledge of Latin literature possessed by the boy who learns the first twenty pages of a Latin grammar. The obvious way to communicate a knowledge of Latin or Greek literature to non-technical students is to provide them with translations. They probably miss a good deal in this way, but what they gain is of more importance than what they lose, whereas a knowledge of the first twenty pages of the grammar is as good as useless. Similarly, the general elementary science training that should be provided in all schools should consist in translated science, in *popular science*, in the best sense of the word. Astronomy and Geology are very well adapted to this kind of exposition, and are exceptionally valuable for their imaginative appeal. It is this latter aspect of science which needs particular emphasis at the present day, when science is becoming regarded more and more as a first-aid nurse to manufacturers. Its value as training in "exact thinking" is altogether secondary to its value in expanding and disciplining the imagination. The conceptions of science current amongst educated men utterly ignore this aspect of it.

A bird's-eye view of any particular science should be made to include its relations to other sciences and to such other activities of man as are affected by it. In this way the student would see that scientific knowledge has now become an integral part of human life; he would see science ramifying into its applications (of which modern warfare is one), and the importance of these in a modern community. He would learn something of the history of

science, something of the spirit that prompts this great human adventure. At the end of this course he would certainly be unable to pass the present school examinations, but he would have obtained a better insight into the real meaning and function of science than many of the present school examiners. A generation trained in this way would grant science its place in the community. Many misunderstandings, including the present absurd "conflict" between science and literature, would vanish. The intellectual life of the community would be richer, and its material resources would be better expended and more wisely conserved. We should not get a nation of scientific men, but we should get a nation willing and able to hear the sometimes exceedingly important things that science has to say.

ELEMENTARY MATHEMATICS

AN ARITHMETIC FOR PREPARATORY SCHOOLS. By Trevor Dennis. (Bell. 4s. 6d.)

ANALYTICAL GEOMETRY OF THE STRAIGHT LINE AND CIRCLE. By John Milne. (Bell. 5s.)

A FIRST COURSE IN THE CALCULUS. By W. P. Milne and G. J. B. Westcott. (Bell. 3s. 6d.)

DYNAMICS. By R. C. Fawdry. (Bell. 5s.)

A GLANCE at these recent mathematical text-books is sufficient to show us that the "practical" method of teaching mathematics, so vigorously advocated by such men as Professor John Perry and, in his own whimsical manner, by Oliver Heaviside, is now very generally adopted. As applied to Arithmetic the method seems to consist largely in giving attractive examples; it could not well exert any other influence, for the logical hair-splitting so repugnant to the "practical" teacher can never have been presented to the infant mind. But although there is not much room for new methods in the teaching of elementary arithmetic, the innovation of introducing examples connected with a boy's interests is not of minor importance. It is true that figures remain figures, but they are less repulsive to the ordinary boy when they are related to such things as cricket scores and Dreadnoughts. Somehow subtraction becomes more interesting when presented in the form: "Middlesex, 659; Notts, 420. By how many did Middlesex win?" than when put as the curt command, Subtract 420 from 659. Similarly, the numbers of the pages on which each short story begins in Mr. W. W. Jacobs' collection "Light Freights" is given, and the pupil is asked to find which is the longest story. It is true that the pupil cannot find out, as Mr. Dennis has forgotten to give the number of the last page in the book, but the general principle is a very good one.

Mr. Milne's little book on Analytical Geometry is remarkable for its slow tempo. No student of this book could feel that he was being rushed through the subject. With infinite patience Mr. Milne gives example after example, illustrating every step taken. The "practical" method receives due attention, actual graphs being drawn to obtain experimental confirmation of the calculated results. We do not doubt that this method of teaching the subject is very successful in practice. The most incurably "literary" boy could hardly fail to know something about the equation to the straight line after reading the 83 pages that Mr. Milne devotes to that subject. But we must remark that although the student's progress may be sure, it can hardly be exciting. If this laborious treatment is necessary in teaching the young, would it not be better to reserve the subject for older students? We may be permitted to regret the more dazzling and exciting, if more difficult, text-books of our youth, when faced by these trench-warfare tactics.

In "A First Course in the Calculus" we reach a really debateable part of this modern method. The authors disarm criticism to a certain extent by admitting, in their preface, that they are paying no attention to rigorous treatment. The great mystery is to be approached *via* "graphs." They justify their method by its results in practice. "A child learns unconsciously first of all to crawl," etc. We must consider the good of the majority, and to the majority a logical presentation of the notion of a differential coefficient is quite unintelligible. Therefore they are given a different presenta-

tion. Now we doubt whether it is necessary to be as democratic of as all this; after all, the intelligent student has his rights and it is precisely this "practical" method of teaching the calculus which confuses and irritates him, and perhaps finally disgusts him with the whole subject. It is not necessary, as the authors imply, to choose between their method and the whole apparatus of arithmetical logic. There is an intermediate treatment sufficiently thorough to pacify the doubts of the student, and which does not perplex him with subtleties he is too inexperienced to understand. There are several continental treats which may be read by an intelligent student who is not prepared for the modern investigations in the notions of continuity and limits. In the present book the fundamental ideas of the calculus are merely slurred over. This may be all very well for the students in Army Classes, or for intending engineers who want a few rules for obtaining formulæ, but it is worse than useless to the natural mathematician. A sensitive mind may suffer real anguish by attempting to follow this kind of demonstration. Doubtless a sensible master would come to the rescue of such a boy by meeting his doubts fairly. But to the private student, books such as this may do considerable harm. The authors are doubtless right in their main contention, and it is probable that the average student has the illusion that he understands the calculus. For many practical purposes nothing more than this illusion is required, and it may be that, if he wants to go further, he can unlearn much of what he has learnt without great trouble. The authors have confined their attention to the rudiments of the subject. The rules for differentiating "powers of x " are given, and elementary examples of integration enable the student to evaluate some simple areas, volumes and moments of inertia. An excellent feature of the book is the historical introduction, and we should like to see this extended and more intimately related to the rest of the text. An historic account of the notions underlying the calculus, showing the student how they became more subtle and definite; is an excellent preparation for the rigorous modern treatment.

In Mr. Fawdry's little book on dynamics a few references to the history of the subject are scattered throughout the text. They are good so far as they go, but we should have liked them to be fuller and more thorough. One cannot really do much in dynamics without a fair knowledge of the calculus, and Mr. Fawdry would have produced a more useful book if he had reserved certain sections for a more advanced discussion and meanwhile devoted his space to a careful and historic survey of fundamental ideas. We are of the opinion that, in this subject, vector ideas should be used from the beginning. The elements of vector analysis are perfectly simple, and they automatically lead the student to the general conception of such things as "change of velocity," "change of acceleration," and the like. His knowledge remains elementary, but it is less partial. Also, by evoking his visualising powers, vector methods enable the young student to understand the real nature of many calculations which now appear to him as inexplicably successful tricks. If we are to judge from Mr. Fawdry's book, vector methods have not yet taken the place in elementary mathematical teaching in this country which is their due.

Taking the four books here reviewed as being symptomatic, it is apparent that modern elementary mathematical teaching is the result of a compromise. It is still, on many points, conservative, but it has not invariably conserved the best features of the old systems. On the other hand, it has introduced novelties, but, as we have said, we do not think that all the innovations are improvements.

THE LORD PRESIDENT OF THE COUNCIL has appointed Professor Joseph Ernest Petavel, D.Sc., F.R.S., to be Director of the National Physical Laboratory in succession to Sir Richard Glazebrook, who retires on reaching the age-limit on the 18th inst. Professor Petavel is Professor of Engineering and Director of the Whitworth Laboratory in the University of Manchester. He is a member of the Advisory Committee for Aeronautics of the Air Ministry. He was educated at University College, London, and undertook scientific research at the Royal Institution and at the Davy-Faraday Laboratory until 1898. He was elected John Harling Fellow of the Owens College, Manchester, in 1900.

Fine Arts

TEACHING ART

THE words sound wrong, somehow, like "baking ices," "polishing mud" or "sliced lemonade"; one has a suspicion that it is a fabulous monster. But for everyone who wants to learn there is a large number who want to be taught or want their children taught, and so there arises the profession of the "Art teacher" and institutions like the Royal College of Art, which for many decades has absorbed considerable amounts of public money, and has produced, not artists, but—it breeds true to type—only more "Art teachers." And apparently the more "Art teachers," the less art. And the less art the more clamour for getting Art taught; and again more "Art teachers."

What has been overlooked is the fact that Art cannot, properly speaking, be taught at all. One can teach conventions like the conventions of language; one can teach facts like the dates of historical events or the results of scientific experiment; one cannot teach a thing which does not exist. And the whole essence of Art being the discovery by the would-be artist of something that never has existed before in the whole history of the world, this unknown quantity cannot possibly be handed over to him by any teacher, however learned and sympathetic. This unknown thing is the reaction of the individual with all his emotional and sensual idiosyncrasies to vision. This does not imply that Art is a purely subjective affair, that it is bound to be personal. On the contrary, the best critics have almost always agreed that the greatest art is singularly objective and impersonal. But none the less the odd thing about Art is that this objective reality can only be attained by the artist exploring completely his own sensibility. What the artist does is to contribute to the general fund the record of that aspect of reality which is discernible from the particular angle of his own spiritual situation.

Everyone is potentially an artist, since everyone has a unique spiritual experience. This is too Christian a doctrine to be accepted: we are still too much dominated by moral concepts of life. We think of life in terms of merit and reward of industry, discipline, achievement. Art is therefore represented as a very difficult accomplishment (which is true enough, but for quite a different reason), a kind of conjuring trick or acrobatic feat needing a strict teacher, the most persistent practice, and the closest adherence to rules. Our praise of the acrobat is our reward for the moral qualities he has displayed in overcoming difficulties by industry, perseverance, and obedience. The schoolmaster is naturally enough anxious about morals, and he always hopes to combine moral training with the subjects which he teaches in class. He frequently teaches Latin and Greek in such a way that the boys never will be able to read the classics, but will, it is hoped, have received much moral gymnastic exercise in passing along this intellectual and æsthetic blind alley.

And so art too, though a subject looked askance at by our upper-class schools as effeminate, can still be taught in such a way as to become amenable to moral praise and blame awarded through examination.

It is indeed very difficult to be an artist—much more so than the schoolmasters and men of goodwill who incite us to industry and application have any idea of. It is very difficult for a modern civilized man because it is so difficult for him to be himself, to retain under the immense compulsion of his surroundings the conviction of the value and importance of his own personal reaction. It is not difficult for savages and children to be artists, but

it is difficult for the grown-up civilized person to be one. The whole process of education is in fact antagonistic to this personal reaction. Education consists, indeed, in extending the individual experience by communicating the accumulated stores of human experience. In face of the wealth and richness of this second-hand experience, the individual tends to lose sight of his own immediate contacts, so that it would be almost true to say that by maturity the average civilized man has replaced most of his sensations by opinions.

This process is obviously desirable in itself, and indeed necessary to prepare the individual for the complex and highly organized relations of civilized life. The question is whether there might not go on parallel with this another kind of education, the object of which would be the exploration and realization of the individual powers of reaction to experience. I know too little of education in general to know how far this idea is already at work modifying the methods in use, but for the question of art teaching it is vital and fundamental.

Could an Art teacher not *teach* anything at all, but educate the native powers of perception and visualization of his pupils merely by exciting and fixing their attention? The question was answered for me some years ago when I first came across the drawings done by the Dudley High School girls under the tuition of Miss Marion Richardson. I say "under the tuition" by mere conventional habit. "Intuition" would be nearer the mark, because Miss Richardson, being a peculiarly honest, hard-headed and sceptical young woman, reflected, when she found herself appointed Art teacher to a large school, that she didn't know what Art was, and had certainly nothing that she could confidently hand over to her pupils as such. She therefore set to work to interest them in their own personal vision, especially the mental vision which occurs with the eyes shut, without giving them any hints as to what that vision should be. In this way she has encouraged in her pupils the most extraordinary acuteness and definiteness of mental imagery, so that a poem read to them or a description given sets up in their minds such vivid images that they can draw and colour them with an ease and sureness of hand and a logical use of their material that go far beyond the skill acquired by laborious practice in the ordinary way.

That the children get by this process an intense interest in Art and poetical imagery is surely in itself a satisfactory result, and one that can hardly be claimed for the orthodox methods of teaching. But I think what would surprise the schoolmaster most would be that, so far from Miss Richardson's complete abandonment of all ideas of discipline producing careless or casual work, every drawing that I have seen shows a passionate application, and often a research for new technical possibilities, such as could never be got out of the best pupil from a sense of duty. And when one reflects that most of these drawings are done in spare hours out of school, one cannot deny the efficacy of the method for the self-discipline of hard work. The fact is that the work the artist sets himself demands of him a much more concentrated effort than any that can be got out of a pupil by moral stimulus.

It is evident to any who have studied children's drawings that the majority of them are more or less artists until they begin to be taught Art. It is also true that most savages are artists. But both children and savages are so easily impressed by the superior powers of civilized grown-ups that they can, with the greatest ease, be got to abandon their own personal reactions in favour of some accepted conventions. So that although they are artists they are weak and imperfect artists. The wider outlook and deeper self-consciousness which education gives to the civilized provide them at once with a richer spiritual material to draw upon and a firmer hold upon any direct

experience which they may succeed in retaining. So that though it is, as I said, much more difficult for the civilized man to become an artist, yet when once he is one he is more sure of his ground, less affectible and less capricious; and, finally, having had to digest a much wider experience, his art is altogether richer and more complete than that of savages and children.

The problem for Art teaching, then, must be how to preserve and develop the individual reaction to vision during the time when the child is also receiving the accumulated experience of mankind, and so to enable at least a few of them to pass from being child-artists to being civilized artists. That this would be the case with only a small minority is probable, but such a training as I have suggested would provide even the average child with a possibility of understanding and enjoying Art far more keenly than the ordinarily educated man does at present.

ROGER FRY.

THE WHITECHAPEL ART GALLERY

THE Trustees of the Whitechapel Art Gallery, in co-operation with the authorities of the Garden City Association, are arranging to hold a Housing and Town-Planning Exhibition in October and November next. It will include models of houses and plans for the laying out of towns and suburbs and estates. Lectures by experts on the subject will be delivered during the course of the Exhibition. In view of the extensive building operations of the near future, the subject is obviously of extreme importance. There is danger that the houses erected in accordance with official plans may be aggressively ugly, and the influence of the Garden City ideals will not come amiss, provided always that they do not fly to the opposite extreme and sacrifice sound principles of comfort to "artistic" effects. There is every reason to suppose that the Exhibition will be a great success and maintain the high traditions of the Gallery.

'We are reminded of these traditions by the Gallery's Report for the year 1918, during which the Munitions of War Exhibition was held in May and June, and the Women's War Work Exhibition in October and November. The latter was visited by 82,000 people, including 3,400 children, who attended in parties of 150 to 200 from the schools.

Miss Elsie McNaught has been commissioned to decorate the North and South walls of the Entrance Hall in harmony with her previous paintings on the East and West walls.

A HETEROGENEOUS COLLECTION

THE UNITED STATES NATIONAL MUSEUM has a section devoted to the History of Religions, which includes a collection of Ecclesiastical Art. Mr. I. M. Casanowicz, Assistant Curator, the compiler of the descriptive catalogue which we have received, tells us that the collection is "confined to the illustration of the ceremonies and usages of the ritual branches of Christendom—that is the Roman Catholic and Eastern Churches," and that of the former it is "quite representative, occupying an alcove of three cases."

This remarkable alcove contains some 220 exhibits coming from a number of countries and of a variety of periods. There are, for example, two altars, both from Germany, one being a "combination of Gothic Renaissance, and Rococo styles," and the other "probably dating from the seventeenth century." There are crucifix images—apparently quite modern and singularly unbeautiful—from the Philippine Islands, and a number of late nineteenth-century prints, "for the greater part representations of images or paintings which are preserved and venerated in some church, mostly in Siena, Italy." Other pieces come from different parts of Italy, Spain, Mexico, New Jersey, and so on. The Russian Orthodox and the Armenian Churches are allotted one case containing vestments, icons, etc., from Nishni Novgorod, and some miscellaneous objects from Constantinople. The collection is completed by models of (a) the Duomo and Campo Santo in Pisa, (b) an unnamed church in Borgund, and (c) the Tabernacle and Church of Jesus Christ of Latter-Day Saints in Salt Lake City.

The catalogue contains a number of excellent photographs.

Music

MUSIC AND HISTORY

TO judge from the speeches of headmasters at conferences, from educational articles in the news papers and magazines, and from the publishers' announcements of popular books on music, one might easily imagine that music had at last been recognized as an essential part of liberal education in this country. In private, it must be admitted, one hears a somewhat different tale. Still, if one attempts to strike a balance between disappointed enthusiasm and official pomposity, the observation of the social world around us shows that a certain progress is being made towards the musical education of the country. The complaints seem to come mainly from those who teach music in schools for boys of the wealthier classes. Even under the most favourable conditions, they say, there is no time for the adequate teaching of music. In girls' schools, so I am told, music receives more consideration. Yet if that is the case why is it that in all branches of music the standard of intelligence is far lower among women than among men? Women will always practise more conscientiously, women will always make much more patient and helpful teachers of music for the very young, but they are seldom ready to tackle a new problem with courage and understanding. Is there any choral society in England of which the tenors and basses do not have to spend half the rehearsals yawning and cursing under their breath while an exasperated conductor is trying to induce the sopranos and contraltos to acquire a rudimentary acquaintance with their parts?

Men are, as a rule, much better sight-readers than women, although in many schools, even where there is a keen teacher, sight reading is not systematically taught, simply because there is no time. There is probably some justification for the argument that if time is short it is more important to get boys interested in good music than to put them through the irksome drill of grammar, at any rate as long as music holds a humbler place than Latin or French. A good sight-reader may have been taught some first principles in his youth, but real fluency and certainty come not from teaching, but from constant practice, and the great stimulus to constant practice is interest and curiosity.

There are a certain number of schools now where some attempt is made to teach music historically. But those who write about the history of music seldom realize that the study of it has more than one aspect. The musician may investigate the music of the past in the spirit of a philologist, tracing the gradual development of such forms as the fugue and the sonata, or of certain harmonic combinations. In this way he may build up a historical foundation for the science of musical aesthetics. But for the ordinary lover of music the art of bygone days is important not so much in its technical aspect as in its value as an illustration to the general history of its time. History books are frequently adorned with pictures showing the costumes, the architecture or the social habits of a given period; why should they not include illustrations of music as well? If we are to learn how Marlborough's soldiers fought a battle, why should we not also know the tunes to which they marched? Our musical patriots want everybody to be able to bawl the Agincourt song on occasions of national rejoicing, but have they got it put into the history books and into the history lessons? I mention songs such as these to begin with, because my own dim recollection of "history" is that it consisted mainly of battles. At a later period there were ministries to be learnt. Perhaps one might have taken more interest

in them if they could have been associated with the political songs and catches current at the time.

If the social and literary history of our own or of any other country is considered worthy of serious study, then surely it is absurd to separate the art of music from the rest of life. If we are really to enter into the minds of our ancestors, their music is as important a factor in their lives as their religion or their legislation. It is positively a matter of good form to have some acquaintance with the other arts. One must at least know whether Botticelli is a wine or a cheese: but even those who profess to be musical can go through life without the remotest knowledge of Byrd and Morley, Wilbye and Weelkes. The lyrics from the Elizabethan song-books are to be found in every anthology. They have indeed tempted many a modern composer. But to have them sung to their original settings—sung properly, that is, without that modernization of both harmony and rhythm which disfigures most of the reprints—is to have a new light on the beauty of the poetry. The music and the verse become inseparable; one can hardly conceive of the one without the other.

The Elizabethan age is, as everybody knows, the most obvious example to take; in practice it may well be the most dangerous and difficult to illustrate, simply because of its enormous wealth of artistic material. To concentrate intensively on that one period, as a musician may well be tempted to do, would be to forget the purpose which I desire here to suggest. For although there are periods of history in which records of music, that is of actual pieces of music which can be performed now, hardly exist at all, and other periods in which the artistic music of a given country may have sunk to a very low level, yet there is no time at which music has not been an indispensable form of self-expression, and no adequate historical picture of the human life of any epoch or country which does not take its music into account. How far the great movements of history are reflected in the art of music and how far they may perhaps be foreshadowed in it are problems which may well engage the researcher. For the youthful student the first thing is to give him an idea not so much of the history of music, as of the music of history.

EDWARD J. DENT.

PROMENADE CONCERTS

BEFORE discussing the music heard at the Promenades during last week, it may be opportune to say a word or two with regard to the general arrangement and lay-out of the programmes of these concerts. Reference was made in the last review to the fact that such interesting and attractive items as Ravel's "Valse Nobles" and Dvorák's "Carneval" Overture were placed in the second half of the Saturday evening programme—the hour of all hours in the week when players and audience alike are most liable to relax attention and do something less than justice to the music. It is worth while to consider this in some little detail. In the first place, the length of a Promenade Concert—close on 2½ hours—is so great that nobody can listen attentively to the whole of it. In the second place, the audience can be roughly classified under two heads—those who do not mind much what they hear, so long as it is reasonably good—"reasonably" being in this case a very elastic term; a cynic might prefer to say "so long as it is not unreasonably good"—and those who definitely want to hear certain items* and to come tolerably fresh to the hearing. The latter are probably the minority, but they have every claim to be considered when the programmes are arranged, because it is they alone who are really concerned. There is in this no question of sacrificing the majority to the minority; it is simply one of selecting an order that is acceptable to A and indifferent to B in preference to one that is highly inconvenient to A and yet

equally indifferent to B. In the instance under consideration, it would have been just as easy to fit the Dvorák and the Ravel earlier into the programme and bring, say, the two Hungarian Dances and the Intermezzo from "Cavalleria" into Part II. Nor is this by any means an isolated instance. Two of our best and most representative English composers—Gustav Holst and Vaughan Williams—figured (their only appearance during the whole series) in last week's programmes; yet the "Japanese Suite" and the "Wasps" Overture were both relegated to Part II., the former at the close of a long and exacting Wagner programme. So with Delius's "Brigg Fair," which might well change places on September 11 with the "Solemn Melody," or even with "Casse Noisette." On September 20 those who want to hear the "Meistersinger" Overture and Smetana's "Vltava" will have to sit through a dreary waste of Gounod, Landon Ronald, Liszt, Paganini, Gounod (again) and Edward German. That day is a Saturday; if they do not go right at the beginning they will not be able to get a seat at all. The following Saturday again, Elgar's "Cockaigne" and Turina's "Procession du Rocio" are placed at the two extremes of the programme; in between them come Sullivan, Thomas, Tobias Matthay, Massenet, and Gounod, and a couple of very hackneyed pieces by Dvorák and Tchaikowsky. It is not suggested for a moment that the names of Gounod, Massenet, Mascagni, Offenbach, Saint-Saëns and the rest should be expunged from programmes avowedly designed to cater for every taste, but merely that some sort of method should be introduced into an arrangement that seems at present entirely haphazard and chaotic. And the broad democratic appeal of these concerts need not prevent pride of place being given to those composers who can show the loftier aim and the finer achievement.

Only one actual novelty was heard during last week—Mr. Bax's new Scherzo. It is a grim and mordant little piece that leaves one wondering rather what the future development of this gifted writer will be. He is evidently at the parting of the ways; the bitter taste of the Scherzo suggests that he has been shaken right out of his earlier romanticism and come to much closer grips with life. He may do finer work on these lines than anything he has done in the past, but admiration of the Scherzo on Wednesday was not untempered by regret for the delicate fantasy that gave us the "Faery Hills," the "Dance in the Sun" and "Christmas Even in the Mountains," and by a misgiving as to whether the older self may not after all be the true one.

Other items of interest during the week were Borodin's fine Symphony in B minor; Vaughan Williams's genial and witty "Wasps" overture; Holst's "Japanese Suite"—a characteristic piece of work, just below the composer's best level, perhaps, but a remarkably sure and brilliant piece of orchestration—and a ballet suite made up of some of Rameau's incidental movements, very much brought up to date by Sir Henry Wood, and yet enjoyable. But the bulk of the Queen's Hall orchestra is too great for these delicate antiques; reduce the strings by one half, scale down the wind in proportion, and you will come much nearer the spirit of the old Frenchman.

R. O. M.

IN anticipation of the larger volume to be published in memory of Edward Thomas, to which reference was made in a recent note, the second number of the "Green Pastures Series" (Morland Press, 2s. net) is entitled "In Memoriam; Edward Thomas." This well-printed pamphlet contains a poem by Thomas, "Up in the Wind"; a short sequence of eloquent and distinguished sonnets to his memory by V. Locke Ellis; a charming essay, "Edward Thomas as I Knew Him," by J. W. Haines; and poems by W. H. Davies and Julian Thomas. The only blemish upon this dignified production is that the ornaments are sometimes too flimsy for the printed page.

OF the many interesting careers cut short by the war, that of Lieut.-Col. John Hay Maitland Hardyman stands out as one of the most remarkable. Born in Bath in 1894, he enlisted in the 4th Somerset Light Infantry in 1914. He was killed in action in August, 1918, just before the close of the war. A volume of his poems, with a brief biographical foreword, is to be published almost immediately by Messrs. George Allen & Unwin, under the title "A Challenge."

*In practice it would not usually be difficult to foretell what these items would be on any particular evening.

Drama

SIX PLAYS BY SHAKESPEARE

THE Shakespeare Festival at Stratford has come to an end, and it would be wrong to lose the opportunity of again thanking Mr. Bridges Adams and his company for the work they have done. Apart from the gratitude due to anyone who gives us a chance of seeing six of Shakespeare's plays acted on six consecutive evenings, Mr. Adams has special claims upon our admiration. Though he was hampered by external difficulties, which not only limited his material resources but made adequate rehearsals impossible, his productions have been in several respects an improvement upon what we are accustomed to lament.

To begin with, the repertory (consisting of "Romeo and Juliet," "Julius Cæsar," "A Midsummer Night's Dream," "The Merry Wives of Windsor," "The Tempest," and "The Winter's Tale") was chosen so as to allow the audience to admire Shakespeare in a variety of moods and periods, and to test at the same time the versatility of the actors. What an experience, one felt, for a single man to act in such rapid succession the parts of Mercutio, Mark Antony, Oberon, Ford, Caliban, and Leontes! What an occasion for psychological acrobatics and elocutionary virtuosity! But for the audience the great stand-by throughout the week was the fact that in all of the performances the one thing that the producer was bothering about was Shakespeare. Excrescences of every sort were rigorously forbidden. No *tableaux vivants* graced the plains of Philippi, no ballets enlivened the wood near Athens, no morris-dances shook the sea-coast of Bohemia. Scarcely any pieces of "business," whether traditional or clever, evaded Mr. Adams's censorship; and the comic characters were unprecedentedly restrained. In the same way, the scenery and dresses were allowed to remain unnoticeable. (The scenery, indeed, was so quiet that the question arose whether it would not have been better abolished entirely. The intervals required for setting it were shorter than in most Shakespeare productions, but they were long enough to make the gallery impatient and to destroy the absolute continuity of action which is so often essential.) Similarly, too, the incidental music was as a rule tactful and unobtrusive—though perhaps the overture to the "Magic Flute" is not the most appropriate introduction to "Julius Cæsar," even when drowned with bright conversation. But such negative merits as have been mentioned, important in themselves, open the door to a still more important positive advantage. By combining them with a reasonably rapid delivery of the words, Mr. Bridges Adams was able to prove again how perfectly easy it is to act an Elizabethan play in full without extending the normal theatre-going hours. The average time of the six Stratford plays was, I believe, well under three hours, including a ten minutes' interval; and in this time we were given in each case practically the whole of the words. "Practically," because Mr. Adams is still obliged to make a few cuts, some on the score of indecency and others (such as the scene with the musicians after the discovery of Juliet's "death") because he feels that his present actors or audiences could not cope with them. The second of these causes is of only local and temporary importance, and it may be hoped that the urgency of the first will vanish before long with the growth of more civilized manners.

It would be unprofitable to criticize the many imperfections of detail in what must be regarded as an improvised series of performances. No one can be more aware of them than Mr. Adams himself, and if, as has been suggested, the present company becomes the nucleus of

a permanent organization, such faults will no doubt be gradually eliminated. The most annoying of them is the temptation felt by many Shakespearian actors to emphasize the wrong word in each sentence. This has been variously ascribed to thoughtlessness, and to panic induced by the difficulty of declaiming blank verse; but as it occurs with equal regularity in "Romeo and Juliet" and in "The Tempest," the former explanation seems the more probable. It will be wiser, however, to pass over these smaller points and to consider for a moment the perfected Shakespeare performances which Mr. Adams, supported by accomplished actors like Mr. Murray Carrington, may reasonably be expected to produce in a few years. The contemplation of Mr. Adams's ideals fills me, I must confess, with profound uneasiness. They seem to differ so fundamentally from my own that any reasoned criticism is likely to be mere tinkering, and any expression of feeling is likely to be volcanic. The whole basis of the Stratford performances consisted in the traditional method of Shakespearian acting, and no amount of alteration in details could possibly affect it. If it is to be reformed, it must be reformed not indifferently but altogether. It may irritate the actors and it may bore the public, but they must be constantly reminded that there are still people who agree with the Prince of Denmark's opinion as to the purpose of acting "whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature." And some at least can exclaim with him (as they have exclaimed a hundred times before) after a visit to Stratford:

"O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that neither having the accent of Christians, nor the gait of Christian, pagan nor man, have so strutted and bellowed, that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably." How humanity can be well imitated is of course more difficult problem; but the destructive criticism is platitudinous and crushing. When the traditional actor comes to a passage in the text which appears to express anger, he does not behave as though he were really angry; still less does he behave so as to seem to the audience as though he were really angry; he simply behaves as other actors behave when they are supposed to be angry. The origin of this method of behaving is a curious branch of genetic psychology; but the analysis of the mental content which accompanies the behaviour would be still more instructive. Has this histrionic anger any subjective connection at all with real anger, or with simulated anger? What is the nature of its effect on the spectator? And what is the common character in virtue of which histrionic anger and histrionic love may be seen to resemble each other? But whatever may be the answers to these questions, most educated people agree that this method of behaviour is both objectionable æsthetically in itself and destructive as a means of fulfilling a playwright's intentions. And until this has also been grasped by those who are concerned in producing plays the very seeds of adequate Shakespearian performances will not be sown.

J. S.

"TOO MANY COOKS"

THE machine-made play (the chief industry of our theatre) is turned out much better in America than here. The best specimens of this class of work, as they come to us from the other side, have as a rule three distinct qualities. There is usually some idea that gives unity to the fable; here and there, as a rule in the minor characters, there are shame-faced traces of actual observation; there is always humour in the dialogue, perhaps because the American tongue runs as naturally to humour as the Italian does to music.

Without pretending that Mr. Frank Craven's "Too Many Cooks," transported from America to the Savoy,

is anything in the way of genius, we may fairly allow it all three of these qualities. We get the idea, the symbol, in the house which Albert Bennett was building for his young wife, and which rises, story by story, as the acts proceed, a perpetual source of strife, because of the advice each friend and relative feels bound to give about it. We get our touch of actuality in Bennett's embarrassment at having to present his wife's large and vulgar family to his rich and snobbish uncle. (This part of the play is interesting to the sociologist. Snobbery seems to work capriciously in America. The builder addresses his client quite simply as "Bennett," and discusses his troubles of the heart with him. Yet Bennett evidently feels his wife's family, who come from the same stratum, a disgrace to him, and thinks there must once have been a strain of "class" in them to produce his refined fiancée. Bennett's uncle is a far worse bounder than anyone in the other clan, but it is implied that in virtue of his dollars he will play the part which the Earl does on the English stage, and disapprove the match on social grounds, which yet he doesn't. It all shows the flightiness of democratic society.) Lastly, we get the American repartee in satisfying abundance, and excellent of its kind. There are not many dull moments after the opening exposition has been surmounted. Taking Mr. Craven's play, then, for what it claims to be, there is really little for a critic to carp at.

It might not pass off so successfully, all the same, if the author were not playing his hero himself. Whatever you may think of him as a playwright, Mr. Frank Craven is a delicious comedian. Quiet (sometimes too quiet to be heard), brisk, and all the time human, he would be an acquisition if he would stay with us. The play of expression by which, without a touch of exaggeration, he portrays the gathering perplexity of the hustled young fiancé is in itself enough to show him a fine actor. And he never misses or misplaces a point. A good many American actors have made their home here. We could spare some of them if we might only keep Mr. Craven.

D. L. M.

Correspondence

ENTR'ACTE MUSIC IN THE THEATRE

To the Editor of THE ATHENÆUM.

SIR,—I read with great interest the article by Mr. Dent in your issue of September 5 on the subject of incidental music in the theatre. The claim that he makes for it seems to me to be entirely justified, for its importance in creating an "atmosphere" cannot be over-estimated. I should like to go even further and suggest that producers of plays should give some of their attention to the Entr'acte music. A play which depends for its success on its emotional appeal has a great danger to face if during the intervals the thoughts of the audience are distracted into other channels, and this reaction is inevitable when the lights go up and we are brought back to the normal world, unless the music can suggest some continuity of ideas with the play.

There is no more powerful stimulant of the emotions than music, nothing more potent—unless perhaps it be a perfume—to recall a train of associations, and yet producers have for the most part neglected this powerful ally, and in many instances deliberately used it against themselves by introducing Entr'acte music which induced a state of mind in the audience quite opposed to that which the play was designed to effect.

It is true that a few of our actor-managers have realized this asset and made use of it, but, generally speaking, it is utterly ignored. How often have theatre-goers had their ears and their feelings excoriated by a sudden plunge into ragtime selections immediately after the fall of the curtain

on a scene of intense and exquisite emotional appeal, when their whole being was keyed up to a pitch of passionate

—sympathy

With hopes and fears it heeded not.

This is a very real blot on our methods of theatrical production, and it is to be hoped that it will speedily be removed. We have often been accused as a nation of a lack of the true artistic and dramatic sense; let us hope that the producers of to-morrow will see the error of their ways and bring music to their aid in making their productions a consistent and artistic whole.

Yours faithfully,

DORIS M. ODLUM, B.A.

London School of Medicine for Women,
8, Hunter Street, W.C.1.

MR. SARGENT'S "GASSED"

To the Editor of THE ATHENÆUM.

SIR,—In your issue of August 22 the writer of the article "The Royal Academy" finds the culminating point of a growing protest in Mr. Sargent's picture entitled "Gassed." The "over-emphasis" of the gassed man "raising his leg to the level of his elbow in order to mount a step an inch or two above the ground" is that against which the writer protests. This is a protest against truth.

Having served three years with a field ambulance in France, I can aver that I have not only seen hundreds of men do exactly the same thing, but I believe I can give the reason for the action.

When a man was gassed his eyes naturally were very painful, and any slight jar or vibration caused him additional agony in those delicate members. After two or three experiences of tripping on a stone, striking his foot on a rising piece of ground, etc., he would go to the extremes of caution to obviate a repetition of accentuating his agony. Usually, the men were led "in file" to the dressing station, each clasping the preceding man. The leading man was a R.A.M.C. orderly, and even if he had a few colleagues to aid him, his original order to the leading gassed man: "Step up—duck-board here!" generally reached the men at the end of the file, down which it was passed from man to man, as "Step here!"

On three occasions in France—once in a front-line trench, and twice between "bearer-relays" and "first-aid posts"—I saw Mr. Sargent collecting his details. I have seen the picture in question, also, and it is the man at the end of the file that Mr. Sargent has portrayed in this action. It is "over-emphasis," but it is on the part of the man—not on that of the artist. Whether it be good art to depict this peculiarity I am not competent to state, but it is a depiction of the truth.

Yours very truly,

HARRY G. SPARKS.

PROSODY: THE ABBÉ ST-RÉAL

To the Editor of THE ATHENÆUM.

SIR,—Unluckily, I never saw your number of June 6, and therefore was, till to-day, unconscious of the very absurd blunder in my British Academy paper (ATHENÆUM, Sept. 5, p. 859). I cannot even plead Lord Randolph's ignorance of what "the d—d dot" means. It was sheer oversight, which, I suppose, is less pardonable than ignorance. Fortunately the blunder does not affect the argument, which turns on the fact of the difference, and not its amount.

I have, however, no such *Peccavi!* to offer to your correspondent Mr. de Ternant in respect of Saint-Réal (p. 854). If he will look at my "Short History of French Literature" he will see that I know all about that "historian's" accuracy or want of accuracy, and the principles on which he worked. But though a purist in history might say that the "Conjuración des Espagnols" is no more an example of that craft than "Waverley" or the "Trois Mousquetaires," I am a little surprised that anyone should seriously class it with them as deserving a place in the story of the novel.

Your obedient servant,

GEORGE SAINTSBURY.

September 5, 1919.

HUMOUR: OFFICIAL AND UNOFFICIAL

To the Editor of THE ATHENÆUM.

DEAR SIR,—Until I read THE ATHENÆUM for August 29, I did not realize that Mr. Punch had a single enemy, and I must own that many of your reviewer's diatribes still quite escape my feeble wit. Surely humour, whether official or unofficial, should support as well as entertain, and what greater support during the past dark days have many of us found than in the cartoons of *Punch*? I remember particularly one of some starving German children. It was just almost to sternness, yet it could give no offence to any one who had grasped the deeper issue of the war, for it was an earnest of our ultimate victory. I do not know whether this cartoon has been reproduced in the "History of the War," but there is no reason it should not be.

On the other hand, whenever he can Mr. Punch is chivalrous almost to excess. An example of this is his treatment of the late Kaiser himself. The Kaiser is, as every one knows, "marked by God," and a German or perhaps even a French caricaturist would have fastened upon this. *Punch* has, rightly or wrongly, other standards. He never mocks at a man's physical deformity, even though he is the arch-fiend, and the Kaiser has appeared every week as outwardly normal, though sunk, of course, in every moral turpitude. *Punch* smites, but he never stabs. He expresses all that is strong and clean in England as well as all that is tender, and his staff, to my mind, only needs the addition of that great draughtsman Raemaekers to practically make it complete.

I hope that the above will not pain J. W. N. S., who is, if I may say so, inclined to be sentimental. There is quite as much sentimentality outside the readers of *Punch* as among them, and it is apt to be directed to less desirable objects. Does J. W. N. S. want us to pity rebels and Bolsheviks?

Yours faithfully,

E. S. G.

ART PRINCIPLES

To the Editor of THE ATHENÆUM.

SIR,—In the review of Ernest Govett's "Art Principles" there is a statement which is perhaps a little superficial in character. It runs: "We are affected in art by something which is different from the beauty of nature" (ATHENÆUM, Aug. 29, p. 831). That "something" evidently refers to the "æsthetic emotion" referred to farther on in the review.

Can your reviewer be quite sure that æsthetic emotion is not evoked by scenes or objects in nature? There are a good many who, like myself, hold that the pleasure one experiences in watching a sky, for example, is derived as surely from conditions conforming to æsthetic principles as is the pleasure derived from those principles when they are formulated in art. I would go further and say that the beauties of nature are more free from those associations of human experience and narrative, in regard to which your reviewer sets out to make a clear distinction, than are the beauties in pictures.

I am not defending Mr. Govett's book, which, so far, I have not seen. I am only anxious to hold a brief for Nature and for naturalism in painting by maintaining that the kind of painting which, in its commendable efforts to shake off mere imitation (*i.e.*, realism and literalism), turns its back on obvious natural truth, is usually found to suffer. It does so because the "human imagination and intelligence" rightly postulated by your reviewer is left without any evidence of the æsthetic principles which exist primarily in nature and are only applied in art.

Even geometrical designs have their natural prototypes, and there is no colour-scheme that is impossible to Nature. The sad error creeps in when painters deliberately use natural objects, such as the human figure, trees, and mountains as pictorial material, and then distort and contort them to express trivial and banal æsthetic emotions far less lofty and pleasurable than those normally possible to such material. It is in these cases that "human intelligence" revolts.

Yours truly,

F. C. TILNEY.

Walden, Cheam, Surrey.

Modern Languages

LA DOLCE FAVELLA

LA DOLCE FAVELLA: a Progressive Italian Reader. Edited, with Notes, by Ernesto Grillo. (Hirschfeld. 4s.)—Signor Grillo has been well advised to add this elementary Reader to his two volumes of selections from Italian poets and prose-writers. A Di Vernon of to-day who sought to entice a Francis Osbaldistone into the library for a little private conversation on the pretext that she needed help in the interpretation of some difficult passages in Dante would certainly run the risk of arousing doubts as to her sanity in the mind of an anxious mother or aunt, to say nothing of the young man himself. But the recent appearance of so many aids to the study of the language suggests at least the possibility of a return to the palmy days of Italian in this country. It would be interesting to learn when such a book last appeared in England.

For a Reader of this kind, or at least for the earlier sections of it, simplicity is as essential as modernity. So Signor Grillo naturally turns to the eighteenth century, when fable-writing both in prose and verse was the fashion, and above all to Gaspere Gozzi, whose exquisitely carved cameos are the quintessence of the rather cold classical grace of the period. Their clearness and conciseness make it natural that Gozzi should supply most of the first section. Letters of his appear elsewhere, as also do fables in verse. Yet one finds oneself wishing that room had been found for some of the delightful vignettes of the Venetian life of his day which formed the chief charm of his journalistic ventures.

But if a first Reader must be simple and modern, it must also be varied. The compiler must be well read, and no one is likely to find fault with Signor Grillo for not spreading his net wide enough. Manzoni naturally contributes selections from the "Promessi Sposi," and there are a couple of eminently characteristic stories from De Amicis. Less-known authors have also been drawn upon for the more elementary sections, which are always the most difficult to fill. We imagine, however, that the majority of readers will find the later prose sections the most interesting part of the book. The Risorgimento has inspired some of the best historical and political prose in modern Italy, and from it a special selection has been made. Brofferio's account of the exile and death of Charles Albert or the descriptions of the siege of Messina and the battle of Calatafimi will always be read with pleasure. The collection of letters is well diversified. Leopardi figures in letters to his sister and to his brother, but it gives one a shock to find him addressing Paolina by her full name instead of the familiar "Cara Pilla." There are some admirable specimens of Giusti at his best which will be a good test for a beginner, since Giusti is nothing if not racy and idiomatic.

The book is, of course, intended primarily for the young. The compiler has, he tells us, "endeavoured to introduce passages instinct with living interest and inculcating many moral duties. These topics are presented in such a manner as to leave strong and durable impression on young minds and to contribute to their moral and social welfare." Signor Grillo's moral purpose comes especially to the fore in the verse section, into which the Tuscan "strambotti" introduce a welcome variety. We imagine, however, that at present it will be adults rather than children who will turn to Signor Grillo for help, and though they may perhaps find parts of his book, as Pepys found the conversation of his father, "mighty innocent," there are large sections of it which they will read with genuine interest, quite apart from the Italian they learn from it, for Signor Grillo knows his business; and then let us hope they will have the sense to see that their children are taught Italian during their schooldays.

MESSRS. LONGMAN & Co.'s list of forthcoming books includes a volume of "Outspoken Essays" on such subjects as "patriotism, the birth-rate, survival and immortality, by Dean Inge; two volumes of memoirs by Dr. Ethel Smyth; and "Mount Music," a new novel by E. G. Somerville and Martin Ross.

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 MATRICULATION FRENCH COMPOSITION. By F. A. Hedgcock and H. Lugnet. (Bell. 2s. 6d. net.)
 LE COLONEL CHABERT. By Balzac. Edited by S. H. Moore. (Cambridge. University Press. 3s. net.)

EVERY experienced teacher of French makes his pupils write out their own Grammar. He has found that English pupils are prone to make certain errors in translating from one language into another, and that ninety per cent. of these errors can be avoided by learning by heart a few essential rules. Mr. Puckle, the well-known Uppingham master, has had the happy idea of placing on twelve quarto pages the chief rules of French accidence, the paradigms of the irregular verbs, and three pages of practical hints for examination work. These last are crammed full of meat, and explain why Mr. Puckle is such a successful trainer of examination candidates. His insistence on the importance of the note-book will be echoed by every tutor, although each one will probably have his own method of arranging it. Naturally no two tutors would have included quite the same matter as the author has, and personally we should have liked to see the rules of the formation of adverbs and of the agreement of the past participle, and lists of those verbs that are always followed by *à* and *de*, and those that take *être* as auxiliary where the corresponding verb in English takes *have*. The rules of gender—one of the eternal stumbling-blocks of every French learner—are rather too brief, and Spiers's 17 rules with 24 exceptions appear preferable. But these are only matters of detail, and do not prevent Mr. Puckle's book from being a necessity to every French student, and especially to every young teacher of French.

Of the making of elementary French books there seems no end. Of the two before us, one is composed by Mr. Ceppi—it must be his tenth or twelfth—and the other is introduced by him. Both are in clear type and well turned out. They will be no doubt welcomed by those for whom they are destined.

One of the chief difficulties before the teacher of French is the question of Free Composition. With a good teacher and fairly advanced students it is a valuable means of instruction; but if used with immature pupils it leads to perpetuation of bad accidence and worse syntax, and to errors of the "poster une lettre" and "vous serez laissé derrière" type. Dr. Hedgcock and M. Lugnet have endeavoured to compose a manual to improve the essays of candidates for Matriculation. Rightly they found the work on the reading of good French authors; there are twenty extracts in the book, the difficult words and phrases being explained in notes written in French. Then comes a *questionnaire* on the piece to be answered orally; this is followed by a few English sentences taken from the extract to be translated into French, and these lead to the reproduction of a similar composition. Often a beginning is suggested or a rough sketch given, but no other help should be allowed. We consider this book to be a laudable attempt to solve a difficult problem, and its use will certainly lead to a great improvement in a student's vocabulary. No other subject in French examinations at present is as badly done as the free composition.

The "Cambridge Modern French Series" is already well known and appreciated, and Balzac's masterpiece of pathos is a welcome addition. The text is followed by fifteen exercises to be retranslated into French, and by questions to be answered orally on both vocabulary and grammar. The only criticism to be made is that the notes are very few and very brief; they will need to be amplified by the teacher.

DE V. P.-P.

GERMAN EDUCATIONAL BOOKS

- COLLOQUIAL GERMAN. By W. R. Patterson. (Kegan Paul. 2s. 6d. net.)
 AN INTRODUCTION TO CHEMICAL GERMAN. By Eric Viele Greenfield. (Heath & Co. 6s. net.)

IN spite of its title, Mr. Patterson's book is not conspicuously colloquial in character, being made up of grammatical fragments, disjointed vocabularies, a few of Andersen's fairy tales, extracts from the Bible, scientific readings, banal anecdotes and a small selection of poems. This general arrangement corresponds to the quality of the features in detail. Thus, on page 5, Mr. Patterson remarks: "The pronunciation of German words need not present overmuch difficulty to the student," and the hints which he then proceeds to give rather suggest that his own studies were based on this assumption. He seems unaware that the German *ch* has two separate values, and repeats the old inexactitude that *au* is pronounced as *ou* in *house*. On page 20 he gives the declensions of five German nouns, but does not explain the principles on which they are classified. On the following page he tabulates the endings of adjectives, and adds: "This, it must be admitted, seems confusing, yet one uses the correct suffix through habit." A little intelligent explanation would have shown the student that these matters are much simpler than they appear. Mr. Patterson has made them appear much more complicated than they are, and this is not the function of a capable teacher. In the same way he explains vaguely on page 17: "When certain words begin the sentence, the positions of the verb and pronoun are inverted." What words? Why not refer directly to adverbs? This kind of thing occurs frequently. On pages 92-96 there is a list of verbs with their appropriate prepositions, and sometimes the case they govern is stated, sometimes not, even when it is not obvious. On page 91 *geniessen*, *vergessen* and *begehren*, together with certain other verbs, are said to be followed by the genitive. This is most misleading, and makes us wonder whether Mr. Patterson has ever heard German spoken, although he dates his preface from Cologne. And what is the student to make of the title "Ein Gleiches" (page 143), or of "Herr Schaffnerleben" on page 143? We have noticed also the following misprints or mistakes: *Zehr* (page 8), *Ya* (page 26), *geschossen* (page 47), *schneiden* (page 56), *Sehre* (page 83), *die Roche* (page 83), *Hor* (page 95), *der Leber* (page 102), *Orter* (page 104), *Olberg* (page 124); while on page 165 Schleswig is given as the equivalent of Schlesien! A guide to colloquial German would have to be considerably better than Mr. Patterson's work if it is to compete with, or replace the various text-books which are already at the student's disposal.

After perusing this slovenly compilation it is a relief to handle Mr. Greenfield's well-arranged, useful and interesting volume, the contents of which are as excellent as its binding and printing. The introduction consists of judicious hints on the structure of sentences and the formation of words in German, together with an intelligently grouped list of over 500 common words. The extracts themselves, derived from standard sources, not only deal with the more technical aspects of chemistry, but include also descriptive and biographical passages of a wider interest, such as "Recollections of Robert Bunsen" by Dr. Felix Kuh, letters exchanged by Wöhler and Berzelius, and popular articles or lectures on chemical topics. These are followed by notes and a vocabulary which are equally admirable. "Klnieigkeit" (page 324) is a misprint, while on page 258 "Veri sigillum simplex" is translated "Simplicity is the soul of truth."

IN connection with the recently formed "People's Theatre Society," Messrs. C. W. Daniel announce a new series of "Plays for a People's Theatre." The series is intended to form the nucleus of a repertoire of plays suitable for production by a people's theatre, and preparations are being made to include in it translations of recent plays which have appeared on the Continent. The first two volumes in the series, a new three-act play of "labour" interest by D. H. Lawrence called "Touch and Go," and Douglas Goldring's play "The Fight for Freedom," will be ready this month.

List of New Books

Prepared in co-operation with the Library Association.

The method of classification adopted is a series of groups roughly corresponding with the Dewey Decimal System, the sub-classes being indicated, for the benefit of librarians and others familiar with the system, by the class-numbers given at the end of each entry. The first numeral in these represents the main class, the second one of the subdivisions, and so on.

Those works in the List which appear most suitable for purchase by Public Library Authorities are marked with an asterisk.

100 PHILOSOPHY.

- Wolf (A.).** EXERCISES IN LOGIC AND SCIENTIFIC METHOD ("Studies in Economics and Political Science," no. 55). Allen & Unwin, 1919. 6½ in. 78 pp. limp cl., 3/n. 160 2
The object of this useful work is to help students of logic to deal with concrete arguments.

200 RELIGION.

- Casanowicz (I. M.).** DESCRIPTIVE CATALOGUE OF THE COLLECTION OF ECCLESIASTICAL ART IN THE U.S. NATIONAL MUSEUM (no. 2287, from the Proceedings of the U.S. National Museum, vol. 55). Washington, Government Printing Office, 1919. 10 in. 45 pp. il., paper. 247
See notice on p. 888.

- Davis (Robert).** THE PORTRAIT OF JESUS IN THE FIRST THREE GOSPELS. Woodbrooke Extension Committee, 30, Leadhall Lane, Harrogate [1919]. 8½ in. 16 pp. paper, 3d. n. 226.1

A handy elementary sketch of the Synoptic problem and the character of the three Evangelists in their portrayal of Christ.

- *Sokolow (Nahum).** HISTORY OF ZIONISM, 1600-1918. With an introduction by the Rt. Hon. A. J. Balfour. Vol. 2, with an introduction by M. Stephen Pichon. Longmans, 1919. 9½ in. 544 pp. il. pors. 91 apps. bibliog. index, 21/n. 296

In this volume M. Sokolow concludes his exhaustive account of the Zionist Movement. The Minister of Foreign Affairs for France contributes the introduction; and preceding the historical narrative is an eloquent tribute to the late Sir Mark Sykes, who was keenly interested in Zionism. The relation of events is brought down to the outbreak of war in 1914. A separate account, embodied in the book, refers to the developments in the movement during the war, and records recent activities until the period of the Peace Conference. The valuable appendices contain numerous documents hitherto unpublished.

- The Ministry of Women :** a report by a Committee appointed by his Grace the Lord Archbishop of Canterbury. S.P.C.K., 1919. 9 in. 336 pp. pors. il. 16 apps. index, 12/6 n. 262.15

A review will appear.

300 SOCIOLOGY.

- Clarke (John), ed.** PROBLEMS OF NATIONAL EDUCATION. By twelve Scottish educationists. With prefatory note by the Right Hon. Robert Munro. Macmillan, 1919. 8½ in. 394 pp. index, 12/n. 370.4
See review, p. 878.

- The Equipment of the Workers.** Allen & Unwin, 1919. 8½ in. 334 pp., 10/6 n. 331.8

The record of an extraordinarily interesting inquiry into the adequacy of the adult manual workers of Sheffield for the discharge of their responsibilities as heads of households, producers and citizens. A large number, both of men and women, were visited, and the investigators obviously conducted their inquiries with great tact and sympathy. The results are very illuminating and important.

- *Fisher (Mrs. Dorothy Canfield).** A MONTESSORI MOTHER. With an introduction by Edmond Holmes. Constable [1919]. 8 in. 290 pp. il. index, 4/6 n. 371.4

Every teacher, and every person at all interested in young children, should read Mrs. Fisher's charming book, in which are set forth the ideals and educational methods of Dr. Montessori. The introduction by Mr. Holmes is worthy of the book, and that is saying much. Perhaps one of the most interesting chapters is that in which the author explains what, in her opinion, are the differences between a Montessori "Casa dei Bambini" and the Froebel Kindergarten school. Other notable chapters deal with the philosophy of the Montessori system and with moral training. Mrs. Fisher's book originally appeared in 1913, and has been reprinted, several times.

- Gibb (Spencer J.).** BOY-WORK: EXPLOITATION OR TRAINING. Fisher Unwin, 1919. 8 in. 223 pp., 8/6 n. 379.14

In this valuable, but distinctly expensive, volume the author discusses with vigour, good sense and enthusiasm the general problem of blind-alley occupations. He is optimistic concerning the effects to be achieved by the continuation schools to be established under the new Education Act, and is perhaps inclined to give less than its due weight to the problem of the obstinate existence of blind-alley occupations. Education may continue; but so will they. And they are precisely the occupations for which no amount of education can make a boy more fit. Consequently any reform, short of the most comprehensive, is by the nature of the case a palliative. Mr. Gibb is, therefore, wise to insist that one of the most important opportunities afforded by the new Act is that it makes possible a beneficent reform of elementary education previous to the age of fourteen. "Elementary education will cease to be an episode in the boy's life." Read "should" for "will," and the remark becomes as cautious as it is inspiring. Mr. Gibb also advocates the compulsory establishment of a Juvenile Employment Bureau by every local Education Authority in close co-operation with the teachers in the elementary schools. In our opinion such an institution is already overdue. In closing this admirable little book our chief regret is that the price should be such as to make fantastic an appeal to elementary teachers to buy it.

- In Kings' Gardens** ("Gateways to Bookland," Book 6). McDougall's Educational Co., 8, Farringdon Avenue, E.C.4 [1919]. 8 in. 288 pp. il., 3/. 372.4

In this volume of Messrs. McDougall's "Gateways" there are examples of the work of Mrs. Gaskell, J. A. Froude, Mark Twain, Sir Henry Newbolt, Pope, Dickens, Boswell, Sheridan, Mr. A. E. W. Mason, and others. Numerous illustrations are dispersed through the book, as well as brief biographical notes on the writers who are quoted.

- India.** CALCUTTA UNIVERSITY COMMISSION, 1917-19: REPORT. 13 vols. Calcutta, Superintendent Govt. Printing, India, 1919. Vols. 1-5, 10 in. 465, 407, 338, 488, 445 pp. maps., paper, 2/ per vol; set of 13 vols., 30/. 378.541

The extremely large range of subjects covered by this important Report includes (in Part I.) the development of the western system of education in Bengal, Government and private effort in education in India, the educational needs of the Musalmans, and the requirements and standard of the University Matriculation Examination; the education of women and girls, and of Europeans and Anglo-Indians; post-graduate teaching; conditions of student life; the training of teachers; legal, medical, engineering, agricultural, and technological training; the relations between Government and the University; and inter-University relations. The second part embodies the drastic proposals of the Commission. These relate to reforms in the system of secondary education, to a reconstruction of the mode of governance of Calcutta University, and to the constitution and organization of the University of Dacca, which, it is urged, should be established without further delay. Other recommendations concern improvements in the training of teachers and the conditions of student life; reform in examination methods; the more rapid development of women's education in Bengal; and better professional and vocational training. Vols. 6-13, which we have not yet received, contain appendices to the Report, memoranda, evidence, and statistics.

- McMillan (Margaret).** THE CAMP SCHOOL. Allen & Unwin, [1919]. 7½ in. 178 pp., il. (front.), 3/6 n. 371.718
See review, p. 877

Macmillan's Geographical Exercise Books : AFRICA. With questions by B. C. Wallis. Macmillan [1919]. 10 by $7\frac{1}{2}$ in. 48 pp. maps, paper, 1/6. 372.89

A series of clear outline maps, with admirably suggestive exercises upon filling in and colouring.

Newton (A. W.). THE ENGLISH ELEMENTARY SCHOOL. Longman, 1919. $7\frac{1}{2}$ in. 296 pp., 6/ n. 379.42
See review, p. 875.

Norris (J.). THE SCHOOL GARDENER. Cassell [1919]. $7\frac{1}{2}$ in. 208 pp. il. index. 2/6 n. 372.36

The enthusiastic public response to the appeal of the Government for an increased home production of vegetables and fruit, the resulting cultivation of allotments throughout the country, the establishment of thousands of school gardens, and the attention devoted to private house and cottage gardening are sufficient reasons why a practical work such as this by Mr. Norris is likely to be welcome and useful even though there already exist numerous books on the subject. The descriptions and instructions are particularly clear—and the illustrations can also be commended.

Riemens (K. J.). ESQUISSE HISTORIQUE DE L'ENSEIGNEMENT DU FRANCAIS EN HOLLANDE DU XVII^e AU XIX^e SIÈCLE. Leyden. A. W. Sijthoff, 1919. $9\frac{1}{2}$ in. 301 pp. il. app. bibliog. index, paper, fl. 5.50. 373.492

In an investigation of the causes which led to the immigration of French authors into Holland during the seventeenth and eighteenth centuries the author was led to make a study of the origins of the public teaching of French in Holland. He endeavoured to ascertain when, and to what extent, French schools began to be attended, and who were the masters who gave the instruction; to determine the nature of their methods, aims and results; and to discover in what milieu they found their pupils, as well as what place the French school occupied in the education of the Netherlands youth. Various other problems have also engaged the attention of Dr. Riemens; and the relations of education to political and social conditions are dealt with in this comprehensive and erudite work. The bibliographical information embodied is of particular value.

***Withers (Hartley).** WAR-TIME FINANCIAL PROBLEMS. Murray, 1919. 8 in. 366 pp. index, 6/ n. 336

Most of the contents appeared in *Sperling's Journal* during 1917-19. Mr. Withers continues his slashing criticism of the Government's financial shortsightedness and the dire results upon prices and the accumulation of debt. Regarding the proposed capital levy, he sees in it no practicable scheme of redeeming debt, and dreads the ultimate effect upon production. On other projects, such as international currency, State monopoly in banking, and bureaucratic control of capital issues, he is severe, though he gives the pros as well as the cons. Other articles deal with the Companies Acts, the Budget, bonus shares, National Guilds, Mr. Hoare's Rente scheme, the regulation of the currency, &c.

Within the Gates ("Gateways to Bookland," Book 5). McDougall's Educational Co. [1919]. 8 in. 256 pp. il., 3/. 372.4

The works of Herrick, Byron, Leigh Hunt, Mungo Park, Evelyn, Dryden, Scott, Shakespeare, Mr. Hilaire Belloc, Miss Edith Durham, Sir A. Quiller-Couch, and many other authors, have been drawn upon in this attractive collection of passages for reading. Thumbnail biographical sketches of the writers precede the excerpts.

400 PHILOLOGY.

Glover (W. J.). THE NEW ENGLISH BOOKS: a graduated course of English composition in five books, for primary and secondary schools. Book 3. Philip [1919]. $7\frac{1}{2}$ in. 112 pp. paper, 9d. 428.6

A series of books for boys and girls from 9 to 15 years of age. The scheme is described as one "for which the works of the greatest English writers have been used to provide material in the shape of model passages." So far as the book before us enables a judgment to be formed, this aim is being successfully achieved.

Grillo (Ernesto). LA DOLCE FAVELLA: a progressive Italian reader. Edited with notes. Hirschfeld [1919]. $7\frac{1}{2}$ in. 321 pp., 4/ n. 458.6
See notice, p. 892.

Mais (S. P. B.). AN ENGLISH COURSE FOR SCHOOLS. Grant Richards, 1919. $7\frac{1}{2}$ in. 406 pp. apps., 6/ n. 428
See notice, p. 879.

Mercer (Arthur). McDougall's CONCISE ENGLISH COURSE: including composition from English models, business correspondence, index and précis writing. McDougall's Educational Co. [1919]. $7\frac{1}{2}$ in. 112 pp., 1/6. 428.2

Written to obviate the need for several text-books, and, giving concisely the essential principles of English grammar this is one of a series of books mainly used in association with evening schools, the equipment of which, in view of the new Education Act, is at the present time much to the fore.

Nisbet's English Class Books ("Self-Help Series"). By M. Jones. Book 1, $3\frac{1}{2}$ d.; Books 2 and 3, 4d. each; Books 4 and 5, 5d. each; Book 6, 6d. Nisbet [1919]. $7\frac{1}{2}$ in. 32, 48, 48, 64, 64, 80 pp. il. paper. 428.6

The principal features of these class books, which are designed for the young, are composition exercises on prose and poetical extracts, and on pictures, which with careful judgment have been selected for the purpose. Lists of words for practice are very numerous, and there are sets of questions on the passages chosen for study. Among the authors represented are Mary Howitt, Hans Anderson, Dickens Defoe, Agnes Strickland, Sterne, and the Ettrick Shepherd.

Postgate (J. P.). THE NEW LATIN PRIMER. By J. P. Postgate, with the co-operation of C. A. Vince. Newly revised. Fifty-fifth thousand. Cassell [1919]. $7\frac{1}{2}$ in. 227 pp. index, 3/ n. 475

Professor Postgate and Mr. Vince's excellent work is too well known to need more than mention in to-day's List of Books.

Watt (A. F.) and Hayes (B. J.). MATRICULATION SELECTIONS FROM LATIN AUTHORS. University Tutorial Press, 1919. 7 in. 364 pp. notes, lexicon, index of proper names, app., 3/6. 478.7

That this book should have reached the fourth edition (tenth impression) is evidence of its usefulness; and the principle followed, of providing extracts long enough to interest the reader as well as to give him an idea of the classics from which they are taken, is good. There is an introduction dealing with history and antiquities; and the notes are sufficient for the requirements of the learner. Virgil, Ovid, Horace, Cicero, Livy, Phædrus, and Aulus Gellius are among the authors represented.

500 NATURAL SCIENCE.

Bausor (H. W.). SENIOR PRACTICAL CHEMISTRY. University Tutorial Press, 1919. 7 in. 225 pp. il. apps. index, 3/6. 542 and 544

Some of the preparations fully and clearly described in the first part make special demands for care on the part of the worker, e.g., the production of potassium permanganate, anhydrous ferrous chloride, magnetic oxide of iron, and cuprous chloride. Coal, wood, sodium thiosulphate, and potassium chlorate are among the substances upon which the student is directed to ascertain the effect of heat. Simple gasometric work, elementary volumetric analysis, and determinations of chemical equivalents are included in Part 2, which deals with quantitative operations. The third section is concerned with the qualitative analysis of simple salts. We are pleased to observe the emphasis laid upon the need of exactitude. "La précision, la précision toujours la précision," should be a maxim for every student of practical chemistry. Tables of logarithms, anti-logarithms, atomic weights, and pressures of aqueous vapour conclude Mr. Bausor's book. On pp. 137, 139, and 215, "Hoffmann" should be Hoffmann.

Cavers (F.). SENIOR BOTANY. University Tutorial Press, 1918. $7\frac{1}{2}$ in. 508 pp. il. apps. index, 5/6. 580

The sixth impression (second edition) of Dr. Cavers's work. Material from the author's "Plant Biology," "Life Histories of Common Plants," and "Botany for Matriculation," has been used in the compilation of this work. A chapter is included upon climbing, parasitic, and saprophytic plants, and the interesting subject of ecology is treated with fullness. The only change of importance in the second edition is the inclusion of a new appendix dealing with soils.

***Esson (C. C.) and Philip (G. S.)** MAP-READING MADE EASY. Philip, 1919. 10 in. 98 pp. maps, diag. il. app., 3/6 n. 526.98

Captain Esson and Mr. Philip intend their manual primarily for use in schools, and the ordinary pedestrian, cyclist, and motorist also may derive from it great help in reading maps and visualizing the surface features in three dimensions. The military use of the art of map-reading, furthermore, is obvious, and the authors do not overlook this. Probably, indeed, the extensive ignorance and neglect of map-reading which prevailed a few years ago have been enormously reduced by the lessons received by both soldiers and civilians during the war—a circumstance that renders a methodical and well-graduated treatise such as this none the less opportune.

Mercier (Charles). A MANUAL OF THE ELECTRO-CHEMICAL TREATMENT OF SEEDS. University of London Press, 1919. 7½ in. 142 pp. il., 3/6 n. 581.6

This volume is a critical account of the results achieved by the Wolfryn Electro-Chemical process as applied to seeds. It seems to be conclusively proved that seeds so treated bear better crops than untreated seeds. Several foreign countries have appointed experts to investigate the process, and many leading authorities are enthusiastic over the results.

Sahni (Birbal) and Willis (M.), edd. LOWSON'S TEXT-BOOK OF BOTANY (Indian Edition). Revised and adapted by Birbal Sahni and M. Willis; with a preface by J. C. Willis. University Tutorial Press, 1919. 7½ in. 622 pp. il. app. indexes, 8s. 6d. 580

A revision of the first Indian edition of this book, which was adapted by Mrs. J. C. Willis from Mr. Lowson's "Text-book of Botany." Some portions have been rewritten and enlarged—especially the chapter relating to the Pteridophyta or vascular cryptogams; new matter is introduced into the sections dealing specifically with the Indian flora; and as many as possible of the vernacular plant-names are included.

600 USEFUL ARTS.

Fryer (Jane Eayre). THE MARY FRANCES KNITTING AND CROCHETING BOOK; or, adventures among the knitting people. Harrap [1919]. 9½ in. 230 pp. col. plates and il., 7/6 n. 646.26

The illustrations and descriptions by Jane Allen Boyer are very pleasing, and the photographs clear and instructive. The book is disguised as a fairy-tale, the fairy coming in all the right moment and giving practical directions in the common language of a handbook. But the girls who can accomplish the handiwork described will probably be a little too advanced in years to care much for the childish story. Still, the device gives Messrs. Harrap the excuse for another pretty book.

Leeds University. EVENING COURSES IN TECHNOLOGY. Prospectus, 1919-20. Leeds, University [1919]. 8 in. 31 pp. paper. 607.942

The Departments of the University in which Advanced Technological Courses are held are Civil and Mechanical Engineering, Electrical Engineering, Coal Mining, Textile Industries, Colour Chemistry and Dyeing, Leather Industries, and Geology. The Evening Class Session opens on Monday, the 22nd inst.

McDougall's Arithmetic and Accounts. Books 1 and 2. McDougall's Educational Co. [1919]. 7½ in. 128, 127 pp. il. 1/6 each; with answers, 1/9 each. 657

This work is stated to have been issued in response to a demand for the treatment of elementary book-keeping in close association with the revision and extension of arithmetic. The first book deals with common arithmetical operations, and rules relating to buying and selling; with mensuration and foreign weights, measures and moneys; and with cheques, cash books, and the like. The second book treats of the calculation of profits and interest, bills and cheques, applications of percentages, and life assurance and annuities.

McDougall's Practical Business Arithmetic. McDougall's Educational Co. [1919]. 7½ in. 158 pp. il., 1/6; with answers, 1/9. 657

A book concerned with "the Arithmetic of Practical Business Life." Especial attention is given to short methods, mental calculations, and other subjects of importance to the man in the office.

Turner (Frederick William). ELEMENTARY BOOK-KEEPING ("Nisbet's Commercial and Technical Series"). Nisbet [1919]. 7½ in. 144 pp., 1/9. 657

The theme of book-keeping is not of equal interest to all persons, but Mr. Turner has succeeded in so presenting the subject that most people taking up his book will be attracted rather than repelled. The "journal," the "goods account," the "cash book," and similar mysteries are clearly explained; and numerous examination questions, followed by a glossary, occupy the concluding pages of this useful book.

Webster (F. A. M.), Pryce Jenkins (T. J.), and Mostyn (R. Vivian). SUCCESS IN ATHLETICS. Sidgwick & Jackson, 1919. 9½ in. 240 pp. il., 10/6 n. 613.73

A very careful discussion, anatomical and technical, of the factors that make for success in different branches of athletics. The book is well illustrated with photographs showing the positions and movements considered in the text. A collection of exercises concludes the scheme, which should be of great service to the serious athlete.

790 AMUSEMENTS, SPORTS, GAMES.

Bomberg (David). RUSSIAN BALLET. Hendersons, 1919. 8½ in. 14 pp. il. paper, 2/6 n. 792

This little pamphlet contains six coloured designs in the Cubistic manner, and a brief text in prose.

800 LITERATURE.

Aeschines. THE SPEECHES OF AESCHINES: AGAINST TIMARCHUS; ON THE EMBASSY; AGAINST CTESIPHON. With an English translation by Charles Darwin Adams ("Loeb Classical Library," no. 106). Heinemann, 1919. 7 in. 551 pp. bibliog. ind., 7/6 n. 885.5

A review will appear.

The French Quarterly. Edited by Professors G. Rudler and A. Terracher. Jan., 1919, 3/n.; April and July, 1919, 6/n. Manchester, University Press (Longmans), 1919. 10 in. 58 and 151 pp. 805.44

The *French Quarterly* is intended to be a serious review for cultivated people who want to know about the intellectual activities of contemporary France. The first two numbers are somewhat too pedantic to fulfil this purpose very adequately. Thus the most considerable articles in the first number are devoted to Alfred de Vigny and Hugo respectively; while in the second number we find contributions on "Ossian in France," "Milton and Chateaubriand," Lamartine, and again de Vigny. This is not exactly what one would call "actualité." Nor can it be said that the articles on contemporary themes make up for this heavy weight of scholarly matter. M. Léon Rosenthal does not excite us by his notes on "La Vie Artistique de Paris," and we have seen better criticisms than that by M. Bailly on recent novels. The political articles are more instructive and interesting. In intention the *French Quarterly* is admirable; in actual achievement it still leaves much to be desired.

Swinburne (Algernon Charles). CONTEMPORARIES OF SHAKESPEARE. Edited by Edmund Gosse, C.B., and Thomas J. Wise. Heinemann, 1919. 8 in. 308 pp. 7/6 n. 804

Mr. Gosse and Mr. Wise have done a great service to English letters by collecting the material for this complementary volume to Swinburne's "Age of Shakespeare." No one having within him the germ of a love for English literature could fail to be stimulated into excited admiration by the passionate and vehement enthusiasm, the marvellous knowledge, the courageous dogmatism, the swift and vigorous prose of this vindication of the Elizabethans against ignorance and half-knowledge. It is one of those rare and beneficent books to be able to disagree with which is to add a cubit to one's stature, and ten to one's admiration for the author. Let our final judgment upon Swinburne as a creative artist be what it may, it can only be malevolence or ignorant complacency which refuses to recognize in the essay on Chapman the voice of an English poet in converse with his peers. To whom could we look now for such a masterpiece of intimate appreciation of an Elizabethan coupled, as it were incidentally, with an exact and penetrating analysis of Browning? To establish the precise nature of Chapman's obscurity by a masterly investigation of the alleged obscurity of Browning is criticism of so high an order that we feel the

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element of justice in Swinburne's violent parenthesis (in the essay on the earlier plays of Beaumont and Fletcher): "The criticism is worthy of Matthew Arnold: and even he could not have surpassed it in perversity of cultivated impertinence and audacity of self-erratic conceit." In all this book there is not a word of impertinence or conceit; there is only the discriminating admiration of one who knew how and what to admire.

POETRY.

Homer. THE ODYSSEY. With an English translation by A. T. Murray. In 2 vols. Vol. 1 ("Loeb Classical Library," No. 104), Heinemann, 1919. 7 in. 479 pp. il. (front.) bibliog., 7/6 n. 883.1
See review, p. 874.

Macnaghten (Olive). VERSES BY THE WAY SIDE. Palmer & Hayward [1919]. 7 in. 40 pp. paper, 1/ n. 821.9

"Oh! sweet white rose," "In the garden of my dreams there grows a rose," "Just a bunch of mignonette," "In gentian time, in gentian time," "Wind-flowers," "In bluebell time," "Cowslips in the meadow"—Miss Macnaghten's floral machinery is a little hackneyed. We seem to remember having smelt her roses in too many sentimental "ballads" of the type dear to the *prime donne* of the Music Hall.

Thomas (Edward). IN MEMORIAM: EDWARD THOMAS. ("Green Pastures Series," no. 2). Morland Press, 1919. 9 in. 22 pp. il., 2/ n. 821.9
See note, p. 889.

822.33 SHAKESPEARE.

Robertson (Right Hon. J. M.). THE PROBLEM OF "HAMLET." Allen & Unwin, 1919. 9 in. 90 pp. index, 5/ n. 822.33

In this volume, which continues the author's study of the canon of Shakespeare begun with a volume on "Titus Andronicus" (1905), Mr. Robertson examines the psychological and artistic problem presented by Hamlet's character. He finds that the structure of the play and the central character are really at odds with one another, and that the cause is that Shakespeare took over his plot while recreating his hero.

FICTION.

Bernard (Marguerite) and Serrell (Edith). DEER GODCHILD. Werner Laurie [1919]. 7 in. 77 pp., 2/ n. 813.5

Would that we could believe James P. Jackson, Jr., the young New Yorker of twelve, and the kid in France whom he "adopted" and supplied with ten cents' worth of extra food by his own exertions, were the true and unedited authors of these charming letters. It is delightful to hear a child's view of how Uncle Sam is fixin' up for Kaiser Bill, and of many other important things. But we fear the credit must go to the ladies whose names are on the title-page, in spite of the tacit disclaimer in their introduction, and the too beautiful bad spelling and eloquent mispunctuations.

Burgin (B. G.). A RUBBER PRINCESS. Hutchinson [1919]. 7½ in. 285 pp., 6/9 n.

Novel-writing would indeed be a pleasure if one could do it with Mr. Burgin's facility. Practice in his case must have improved on natural talents; for "A Rubber Princess" is Mr. Burgin's fifty-eighth novel. He does everything with equal ease. Incident, dialogue, humour, pathos, description—the whole art of the successful novelist is at his finger's ends. He has, one feels, only to sit down in front of a heap of clean paper and let his pen go its way: the result will be a perfectly adequate novel, like "A Rubber Princess" or any other of the fifty-eight. The present work is a somewhat belated war novel. The date is 1915; Lord Derby is gingering up voluntary recruiting; a Zeppelin raid enlivens the opening pages of the book. It is to escape Zeppelins that Beryl, her whimsical old father and their pretty low-comedy servant, Blinder, migrate into the country to stay with the magnificent Sir Hilary. There they encounter a one-armed V.C. and a farm-like poacher, who ends up, of course, by "making good" (if we may be permitted to use that repulsive piece of clerical slang) enlisting and marrying Blinder. Everybody enlists in the end, even the young Quaker who was cut out in Beryl's affections by the V.C. It was he who brought rubber into the book by pretending that the worthless shares which the whimsical father had bought years before had soared up, thus making Beryl immensely rich. He carried the hoax to an agreeable conclusion by foisting his own fortune upon

her under the pretence that it was the fruit of her father's rubber gambling. This makes it possible for Beryl and the V.C. to marry in comfort; the converted C.O. goes off and gets killed, and everyone is very well satisfied, including the reader, who closes the book feeling that he has had a good six-and-ninepenny-worth of light reading.

Everett-Green (E.). MONSTER'S MISTRESS. Stanley Paul [1919]. 7½ in. 255 pp., 6/ n.

Just now dogs are rather plentiful in popular fiction. The sage and affectionate mongrel who almost talks, and is capable of recognizing total strangers who are members of his master's "clan," is a highly important character in Miss Everett-Green's novel. "Monster," who has belonged to the hero, for some canine reason leaves him. He comes into the possession of the heroine, who belongs to the "clan"; and there is a sweet reasonableness in the arrangement that "Monster's Mistress" should marry "Monster's Master."

Sherrard (O. A.). MANY THERE BE. Sidgwick & Jackson, 1919. 7½ in. 396 pp., 7/ n.

Mr. Sherrard's first novel shows decided promise. It is not a war story, and the thrills associated with tales of crime, espionage and divorce are missing from its pages. But the book is decidedly readable and full of incident. Pathetic and humorous in turn, the story is crowded with carefully-finished pieces of character-drawing, and with slighter sketches which, for the most part, are admirable. Mrs. Gumthwack (a sort of sour Mrs. Jellyby), Mr. Jickling, Mr. Jobbins, the irascible Major (who discovers that the works of "that fellow Plato" are sheer "stuff and nonsense"), Skittles, the Rev. Augustus Goldflake, and the inebriated Jehu are very skilfully delineated. The story, which we heartily commend, is laid in the district of Rochester and Chatham.

910 GEOGRAPHY, TOPOGRAPHY, ANTIQUITIES, &c.

Bell (Arthur F.). THE HAPPY PHANTOM, OR SUSSEX REVISITED. Illustrated by four Sussex sketches by the author. Preface by M. D. Petre. Hove, Combridges, 1919. 7 in. 119 pp., 1/ n. 914.225

A collection of essays on Sussex by the late Arthur F. Bell, of Hertford College, Oxford, for many years resident at Hove and Storrington. Miss M. D. Petre contributes "In Memoriam," a pleasant sketch of a vivid personality, known to wide circles, literary, academic and ecclesiastical.

***Miller (Leo E.).** IN THE WILDS OF SOUTH AMERICA. Fisher Unwin, 1919. 9½ in. 428 pp. il. maps, index, 21/ n. 918

A remarkable record of nearly six years' continuous exploration in South America by a distinguished field naturalist. The country traversed included Venezuela, Colombia, Bolivia, Peru, and Western Argentina. A review will appear.

920 BIOGRAPHY.

Murray, (Sir James).

Bradley (Henry). SIR JAMES MURRAY, 1837-1915 ("Proceedings of the British Academy"). Milford [1919]. 9 in., 7 pp. 1/6 n. 920

In this address in memoriam Dr. Bradley, the present chief editor of the great Oxford Dictionary, gives a brief account of the career of his famous predecessor. "Even in his last days," says Dr. Bradley, "the quality of his workmanship would have done no discredit to his prime. The great English dictionary will always be known chiefly by his name, with far stronger reason than the great German dictionary bears the name of Grimm."

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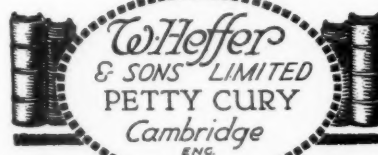
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